

America



WINTER 1950-51



QUALITY CRAFTSMANSHIP STYLE

FORSTMANN

100% VIRGIN WOOL

©

Look for this label...it identifies
the finest woolens in the world

FORSTMANN WOOLEN COMPANY
PASSAIC, N.J.





American Fabrics

*... dedicated to the belief that Fashion begins with the Fabric . . .
that the American textile industry casts a major influence on the
economic and social aspects of the world in which we live . . . that
American textiledom has deservedly attained the world's pinnacle
from which it can never be dislodged. To all who work within or with
the industry this volume number sixteen of American Fabrics . . .
presenting a thesis on a changing world and its changing
fabrics . . . is offered as a measure of help, of service . . .
and, we hope, of inspiration.*

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ISSUE NUMBER SIXTEEN, WINTER 1950-51

Number 16

Winter 1950-1951



American Fabrics

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... from an old engraving reflecting the antiquity of the textile industry's beginning.

A CHANGING WORLD AND ITS IMPACT ON THE AMERICAN FABRIC AND FASHION INDUSTRIES

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EXCERPTS FROM FAMOUS TEACHINGS

Stories from The Gospel of Buddha, Sufi Teachings, Plato's Republic

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A speech made by Mr. Wendell Phillips one hundred years ago reminded his listeners that current inventions were mainly refinements of the ancient. In the post-Atomic Era, how will the 20th Century be regarded?

WORKING BACK TO THE LABORATORY

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AMERICAN FABRICS AWARD

WORSTED JERSEY KNITTING . . . AN INDUSTRY IN ITSELF . . .

How the trend toward casual living, capitalized on by the jersey knitters, is carrying this fabric to new heights.

FOLLOW-UP ON CLAN TARTANS

The 1951 fashion in Clan Tartans will veer in the direction of miniatures and other variations.

PRIZE ORIENTAL RUGS NOW IN EVERY HOME

A yarn producer makes it possible for homemakers to reproduce prize rugs simply, and at relatively little cost. Using art by Steven Dohanos and others offers women the opportunity to dress up floors and stairs with sprightly modern art.

DEVELOPING A NEW GENERATION OF KNITTERS

Report on the excellent program of teacher-and-student education which will ensure the next generation of users for knitting yarns.

SELLING A SPECIFIC ALWAYS SELLS MORE GOODS

WOOL DOESN'T SELL ITSELF

Wonderful as is this natural fiber, its growing importance in innumerable industries is constantly spurred by the work of the Wool Bureau.

PROBLEMS WHICH FACE THE BLANKET INDUSTRY

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Fashion applauds

Fabrics of

Unusual Design

made with

Celanese*

Acetate Yarn

Fabrics that possess unusual design and elegance

of color with rich, drapey hand are easily achieved

with Celanese acetate rayon yarn.

For example, Rémond-Holland's luxurious satin

with sheer stripes, shown here in a sleeve-stole gown

by Ceil Chapman . . . wonderfully new-looking

both in fabric and fashion!

Celanese Corporation of America, New York 16.

Celanese acetate yarn available in Canada from

Canadian Cellulose Products, Ltd., Montreal.

*Reg. U. S. Pat. Off.



Surah

AMERICAN SILK MILLS

a whisper in weight...the softness of a sigh...
pure silk surah by America's largest silk weavers,
creators of Amer-mill Fabrics

1400 Broadway, New York



authentic dulcimer played by Susan Reed, noted concert artist

DULCIMER is a new Amer-mill fabric . . . all smoothness and clarity.

Stroke it . . . you touch tone and gentle texture. Wear it . . . in a melodic curve

tailored by Nardis of Dallas.

AMERICAN SILK MILLS INC.

1400 BROADWAY, NEW YORK 18, NEW YORK

THE

There is no corner of the world that has not witnessed at least one scene in the drama of wool raising, wool processing and wool usage.

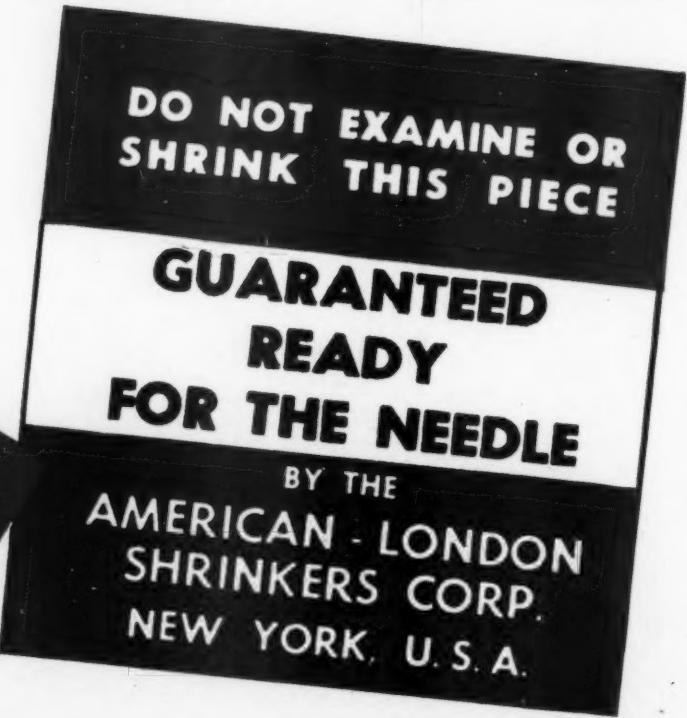
Here, in the most technically proficient country in the world . . . the art of finishing has reached new peaks of proven performance . . . as evidenced by THE AMERICAN WAY: American-London's exclusive system for the "shrinking and conditioning of wool and worsted fabrics".

Here, scientific pursuit . . . quality of method and far-reaching experience are applied to the absorbing task of finishing fabrics of wool that come from every corner of the earth.

Here is integrity as expressed in the wool fabrics of the world.

WORLD

THE



WORLD

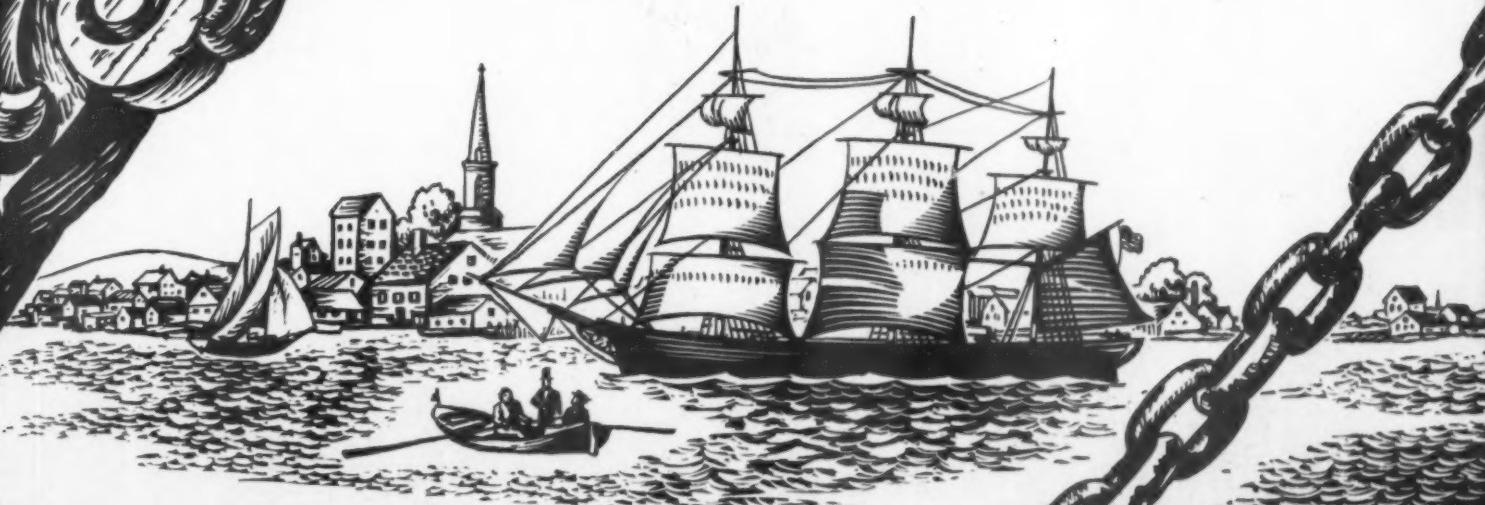
... finds its way to AMERICAN-LONDON SHRINKERS

CLIPPER SHIP

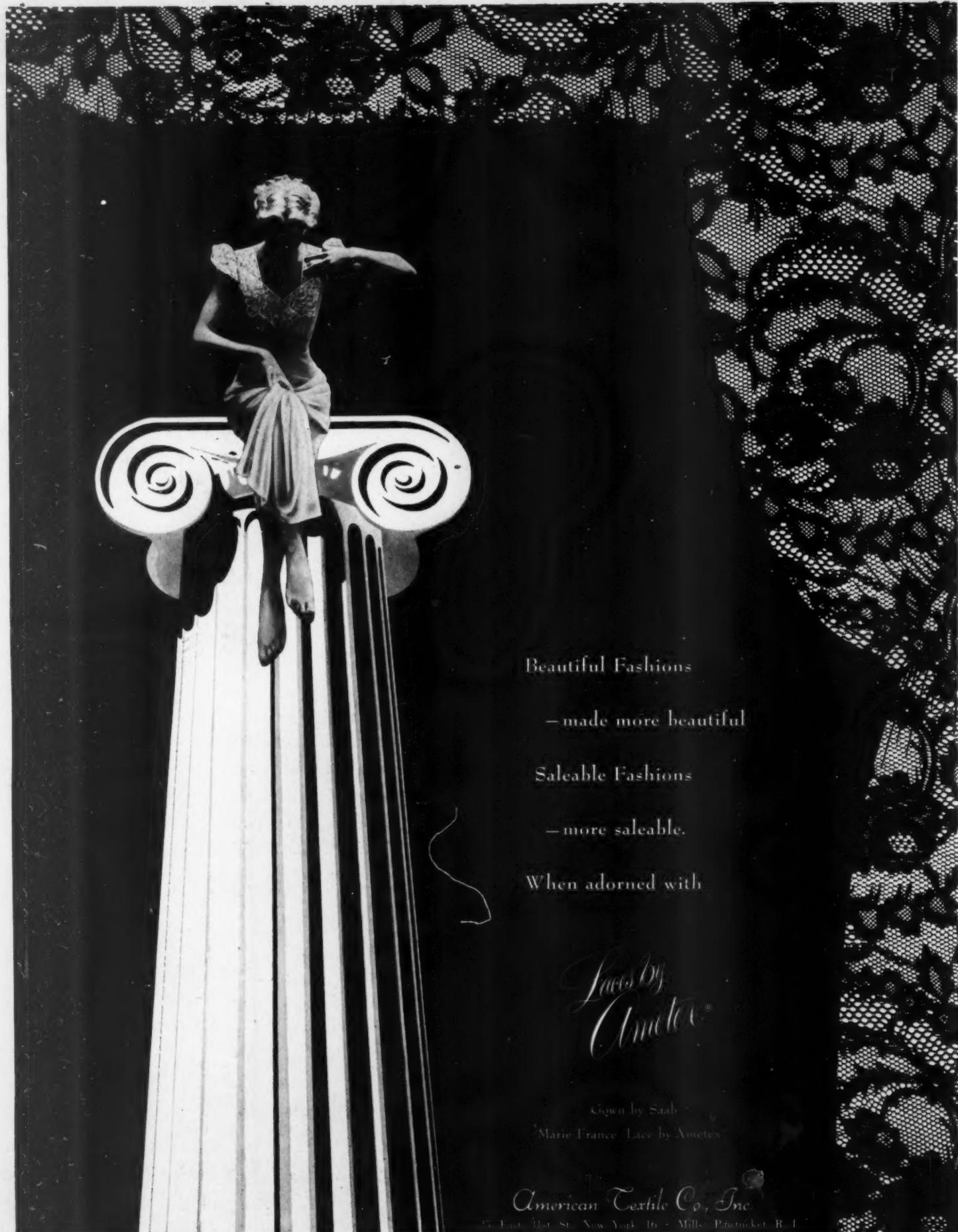
Clipper Ship Tweeds

 The crisp tang of the sea itself is in Juilliard's new CLIPPER SHIP TWEEDS . . . superb casual fabrics, from bright, bold checks to nubby monotypes in neutrals and muted pastels. Inspired by the lusty, romantic seafaring days of the 1850's, CLIPPER SHIP TWEEDS are woven and colored to fit the American way of life for Spring, 1951.

A. D. Juilliard & Co., Inc., 40 West 40th Street, New York



"fine fabrics are the foundation of fashion"



Beautiful Fashions

— made more beautiful

Saleable Fashions

— more saleable.

When adorned with

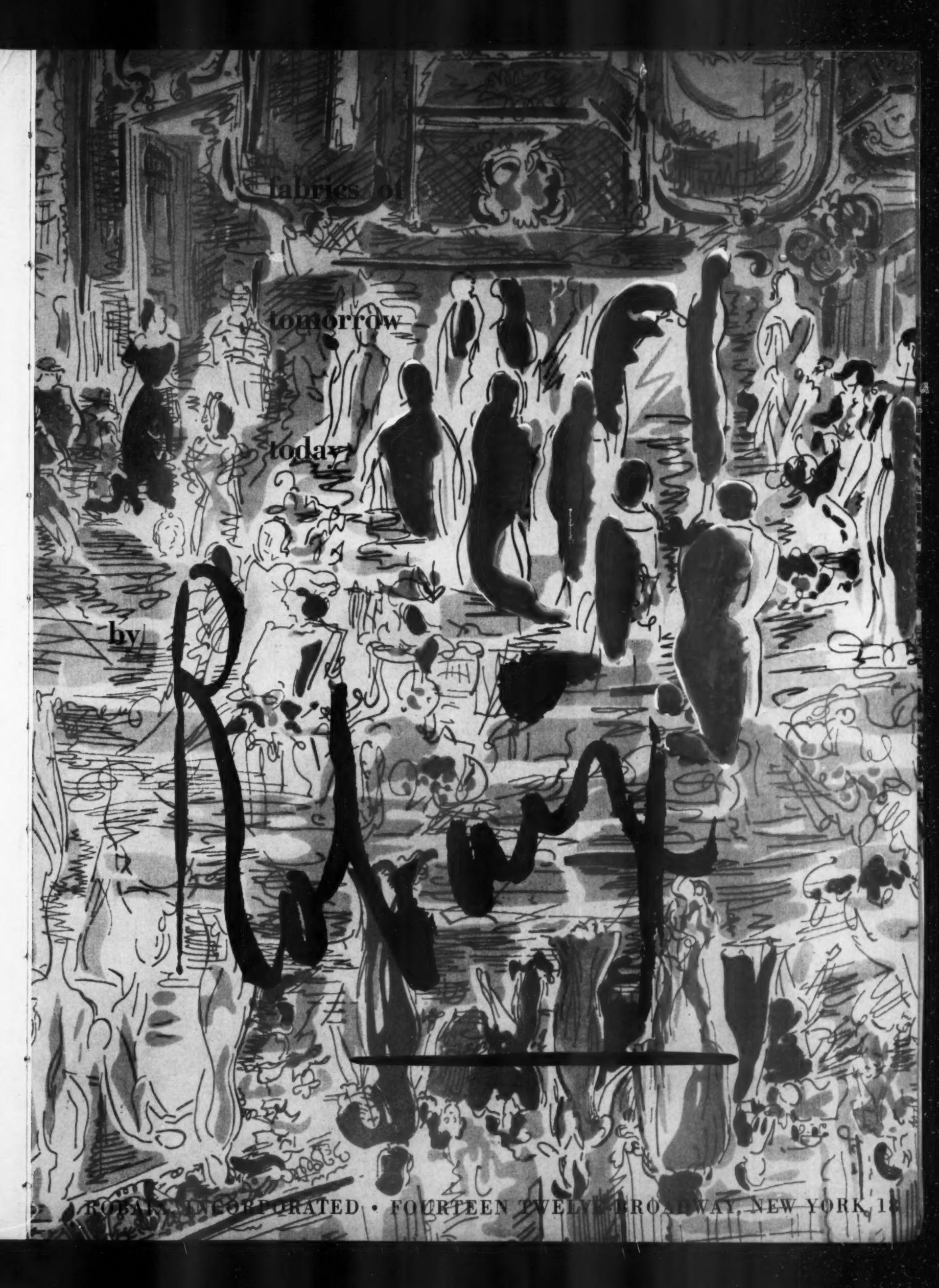
*Lace by
Amatex®*

Crown by Saab

Marie France Lace by Amatex

American Textile Co., Inc.

75 First Street, New York 16 • Mills, Pawtucket, R. I.



fabrics of

tomorrow

today

by

ROBINS INCORPORATED • FOURTEEN TWELVE BROADWAY, NEW YORK 18



Karen Stark

designs a velvet
dream dress for
Harvey Berin Ltd.
...its superb
fabric woven of
Bemberg rayon yarn
by Martin Fabrics.



elegance has a synonym...it's

Velvet

Whether it's a breathtaking ball gown or one perfect accessory to highlight suits, velvet is elegance. And the synonym for fineness in velvet is BEMBERG.

From this famous rayon yarn can be woven velvets of incomparable softness and sheen, of unsurpassed quality. That's why leading fabric houses depend on Bemberg for the ultimate in velvet beauty.

B E M B E R G®

Aristocrat[®] of Rayon Yarn

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MAIN OFFICE: 261 FIFTH AVENUE, NEW YORK 16, N.Y.
PLANT: ELIZABETHTON, TENNESSEE

Accessories all in
velvet made of
Bemberg rayon yarn
by Martin Fabrics.

LORRAINE. WORSTEDS



LORRAINE LORCHENE... The pure worsted gabardine you will always resort to...
for its soft, subtle sheen...for its casual distinction...for the way it softens the
most strictly tailored line. Lorchene combines the evident quality, the correctness
of style, the certainty of value that you will always find when you ask
for Fashions of Lorraine Worsteds...at leading stores.

LORRAINE MANUFACTURING COMPANY • 261 Fifth Ave., New York 1, N.Y.
INC.

As appearing in January 1st issues of VOGUE and HARPER'S BAZAAR

*THE NICEST THING YOU CAN SAY ABOUT A SWEATER

a new **Vicara** blend by

Pandora*

Feel the soft, fluffy, luxurious quality of this Pandora fabric and you'll quickly know why smart girls everywhere are saying nice things about the new line of Pandora sweaters.

Knitted by Pandora from a blended yarn containing 50% Vicara and 50% pure wool and dyed in clear pastels and brilliant dark shades by Royal Yarn Dyeing Corporation of Brooklyn, this fabric is a superior blend of beauty, comfort, warmth and wearability.

SWEATER FABRICS are only one of many lines of merchandise in which Vicara textile fiber offers vast opportunities for new fabric development. Looking for something new? Investigate Vicara!

what is Vicara?

Vicara is the new textile fiber produced from protein by Virginia-Carolina Chemical Corporation. Vicara is very similar in many ways to wool—a natural protein fiber. But Vicara has important advantages—a luxurious, cashmere-like appearance . . . a soft, comfortable feel . . . high absorptiveness . . . moth and mildew resistance . . . and it does not shrink like wool.

Vicara is easy to spin, weave and dye, and it blends readily with other fibers, such as nylon, rayon, wool and cotton. Many of the things you wear and use—suits, dresses, sport clothes, knit goods, hosiery, upholstery fabrics, blankets—will come to you in better quality at a lower price because of the development of Vicara, "the fiber that improves the blend."

SEND FOR THE
NEW VICARA
BOOKLET



Vicara

Virginia-Carolina Chemical Corporation
FIBER DIVISION • RICHMOND, VIRGINIA



THE FIBER THAT IMPROVES THE BLEND

UNIFORMITY • BEAUTY • VERSATILITY • ECONOMY • EASE IN USE • SPINNABILITY
DYE-ABILITY • WARMTH • HANDLE, FEEL AND DRAPE • ELASTICITY • RESILIENCE
ABSORBENCY • HEAT RESISTANCE • WASHABILITY • NON-FELTING • NON-ITCHING
NO ODOR • NO KNOWN ALLERGIES • MOTH RESISTANCE • MILDEW RESISTANCE





PERFECT NEGLIGEE

CLARE POTTER

Gaiety and warmth in enchanting costumes of fine wool by Hockanum, makers of
woolens of beauty, quality and lasting wear.

H O C K A N U M
Woolens

J. P. STEVENS CO., INC., EMPIRE STATE BUILDING, N. Y. 1: M. T. STEVENS & SONS COMPANY DIVISION



Riegel

Gabardines, Twills, Drills, Shirtings . . .

FABRICS
FOR EYE APPEAL
AND BUY APPEAL

and other fine Riegel sport fabrics . . . fill the bill for junior cowboys, as well as for
the storm coats, jackets and sport shirts that big sister and her beau are so proud to wear.

They are styled to catch the eye, priced to make you buy and
always tops in quality and rugged resistance to wear.

Riegel TEXTILE CORP. • COTTON AND RAYONS • 342 Madison Avenue, New York 17, N. Y. • ATLANTA, BOSTON, CHICAGO, DALLAS, LOS ANGELES, ST. LOUIS



"My Heart's in the Highlands"



There's a wee bit of heather in
LANKENAU's HI-PLAIDIE, a new miniature
version of the authentic clan plaids that America takes to
its heart and its fashions. Style your new collection with
LANKENAU's rayon HI-PLAIDIE. Supple, sturdy
and smart for men, women and children,
it's small in design . . . great in
a fashion future.

Lankenu
WE WEAR WELL

LANKENAU CO., INC., 1450 Broadway, New York 18, N. Y.

Out of the past... with a brilliant future



new 1846 EVERGLAZE® Cotton Prints

Seven perfectly charming prints, painstakingly reproduced from yesterday's original steel rollers. Prints range from sprig designs to striking ombre effects on high-count, fine-combed cotton. All these delightful 1846 prints are "Everglaze" which means that they are wrinkle-resistant, soil-resistant—even mildew resistant! They launder beautifully, lose none of their rich, full-bodied hand or fashion-brightness. For information concerning these beautiful documentary cottons, contact

WAMSUTTA MILLS, New Bedford, Mass.

Sales Offices:

47 East 34th St., New York, N. Y.
161 Spring St., Atlanta, Ga.
719 S. Los Angeles St., Los Angeles, Cal.
10-112 Merchandise Mart, Chicago, Ill.

Gowns and swatches—three of Wamsutta's gay and versatile 1846 Prints... model, Miss America 1951, Yolande Betbeze



above—All-Season day dress—a Pat Hartley design, Fabric No. 8502

right—Evening gown designed by Rappi of Junior Formals, Fabric No. 8506

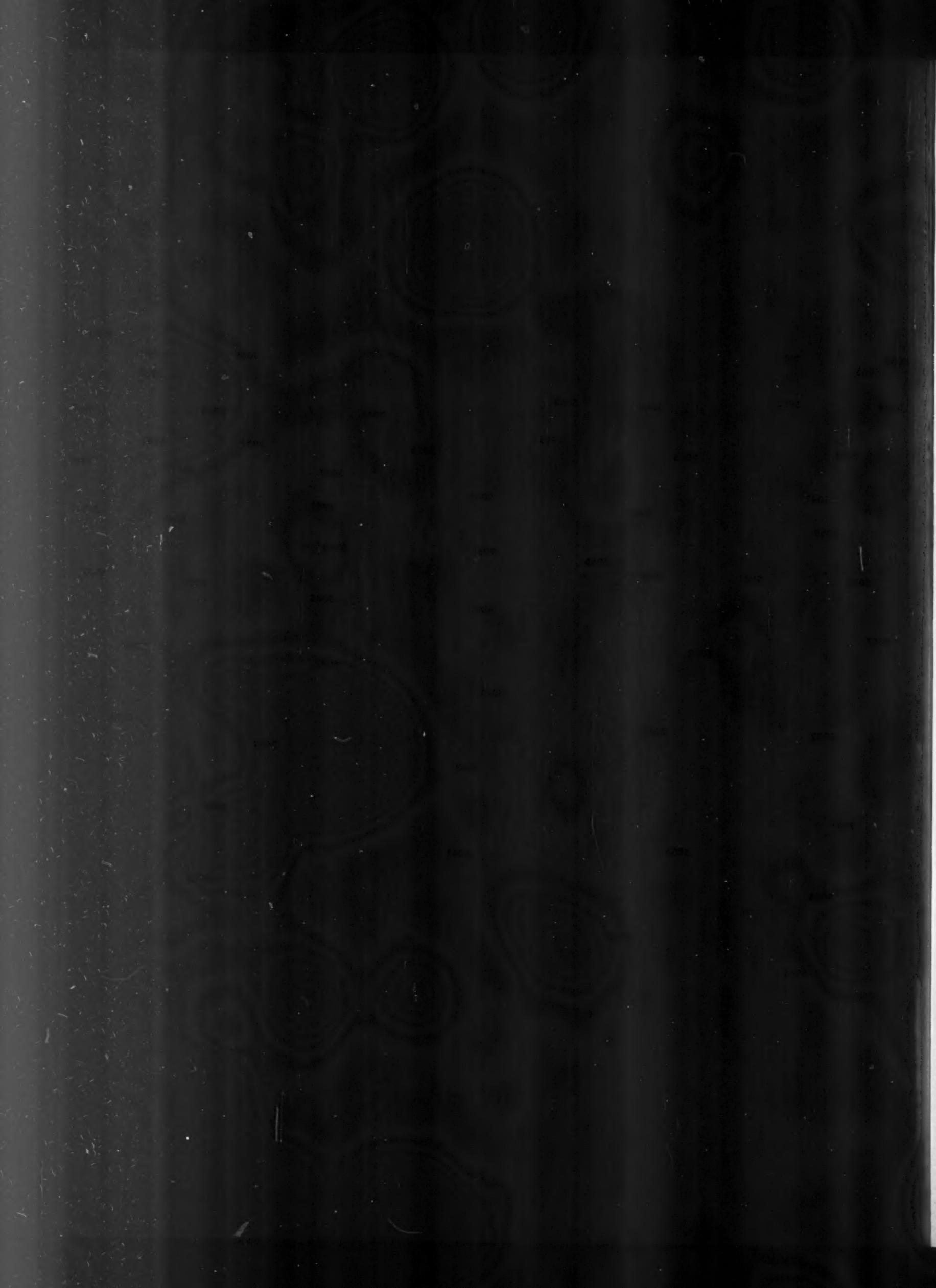


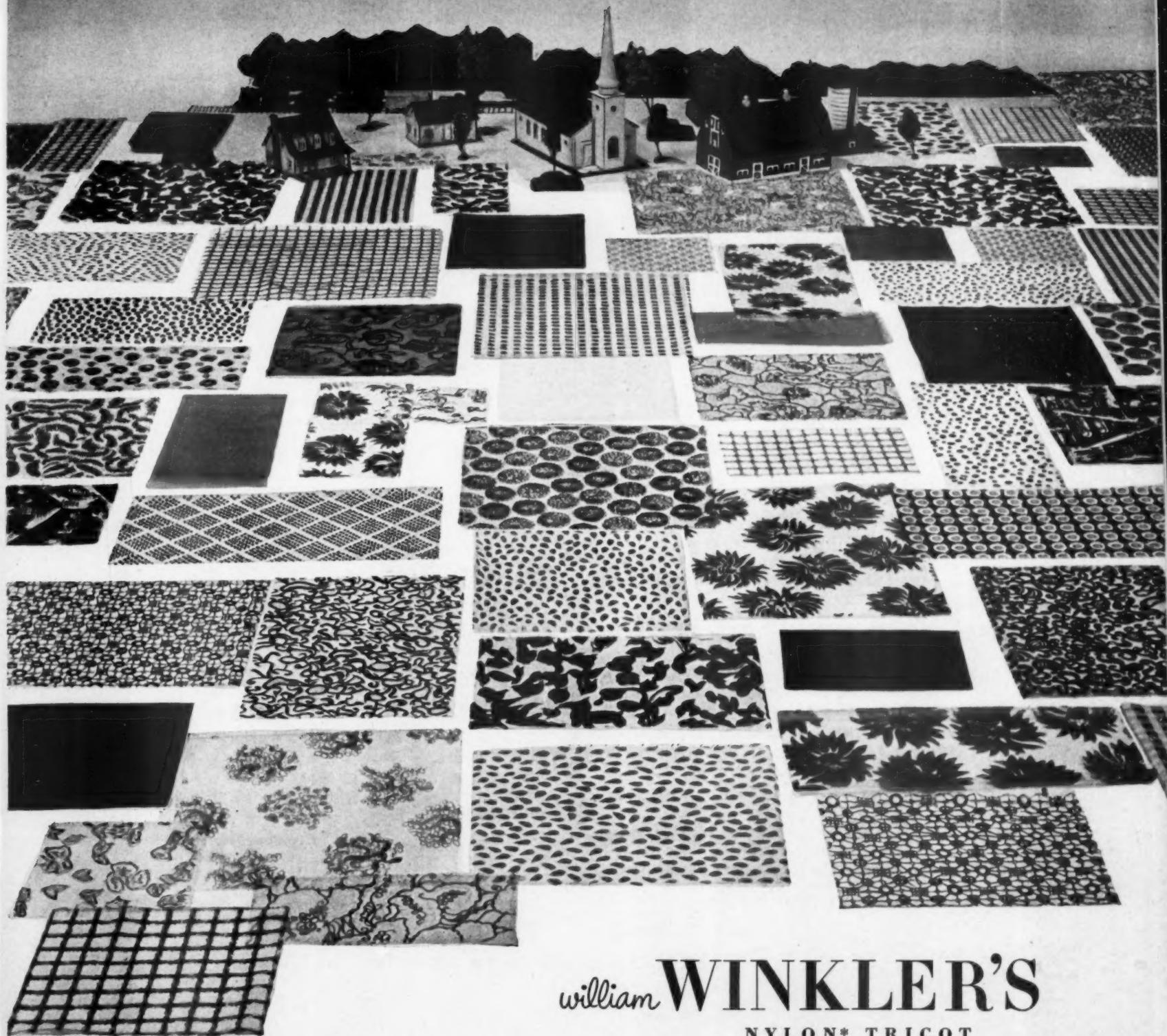


SANCO 400

finish

• permanent crease resistance





william **WINKLER'S**
NYLON* TRICOT

It's Spring Again! ... and there's a colorama of William Winkler's sunny sheer,

sewable, wearable, washable, nylon tricot prints at fabric counters everywhere...

or write William Winkler, Inc., 366 5th Ave., New York, N.Y.

This advertisement will appear in the Spring pattern Books. See tissue overlay for pattern numbers.

*loomed of Du Post Nylon

SHAMOKIN

invites you to a preview of
*The World's Largest
Collection of Fancy Worsteds
for 1952*

EVERY YEAR at this time, the textile industry's fashion leaders visit Shamokin Woolen Mills' world-famous "Gallery of Fancy Fabrics."

Here, in especially arranged private showings, they preview the trends and styles to come. Always, they find that to see Shamokin is to see the future in fancy fabrics. For Shamokin is the one great *specialty house* in the fancy fabrics field.

This year, in inviting you to preview our fancy fabrics for 1952, we want you to know that you will see the largest and most exciting display of fancy worsteds ever assembled for your selection.

WORLD'S LARGEST LIBRARY OF TARTANS

Here you will find the *most complete library of authentic Clan Tartans* that the fashion world has ever known—the culmination of our long years of Clan Tartan research and specialization.

Here you will find *our latest fabric development*—the beautiful "Twilight Vigoro"—dramatically new in its bloom and drape—thrilling in its texture and touch.

Here you will find the *most brilliant colorings* ever applied to fancy worsteds—the truest trues and the softest shades—glowing triumphs of uncompromising quality standards of true-color dyeing.

THOUSANDS OF MASTERPIECES—

ALL 100% WOOL

Here you will find literally thousands of fancy master-

pieces, all of them woven with 100% virgin wool—flawless in their execution—sparkling in their originality—uncompromising in their authenticity.

All this will be yours to witness at your own *personal* preview.

For ours has always been a highly personal service, operated for a select clientele. It provides each of our customers with custom quality specifically tailored to the very individual needs of his trade and his area—in women's wear, men's and boys' wear, girls' and teens' wear.

Ours is a service that, this year, will place the Shamokin name and quality before millions of America's consumers through strong and relentless national advertising and promotions.

CALL FOR YOUR OWN PRIVATE SHOWING

Ours is a service directed by principals whose names you have known throughout the past quarter century—pioneers in fancy fabrics whose creative originality and merchandising wisdom have continually produced styles and designs that are always imitated, never anticipated.

And now, the fancy fabric patterns for 1952 are ready for your review—ready to help you fashion "tomorrow's finest fashions from today's finest fabrics."

Just write or call us at the address below and your own private showing will be arranged.

SHAMOKIN WOOLEN MILLS, Inc., 450 Seventh Avenue, New York 1, N.Y.

Today's Finest Fabrics — Tomorrow's Finest Fashions





Summer Star

A Pierre Balmain masterpiece
in Galey & Lord cotton—
white novelty pique, paneled with
green plaid metallic sheer.
Elegant feature of Balmain's
Paris-designed collection shown
recently at White Sulphur.

Galey & Lord inc.  fabrics from Burlington Mills 
57 Worth Street, New York



Small dining room of Governor's Palace at Williamsburg...Red silk damask reproduced by Scalamandre.

Scalamandre Silks^{INC.}

*The authenticity of design and color can only be obtained with silk fabric.
Purchased through your Interior Decorator only.*



598 MADISON AVENUE, NEW YORK. also BOSTON • CHICAGO • LOS ANGELES • SAN FRANCISCO

Fashion Note:

The season's most outstanding silhouette as interpreted by Paris is the straight-line sheath, which finds its most glamorous expression in combination with the flowing over-dress of Bellmanized crisp finish organdie... The Bellmanized starchless finish is advertised nationally and consistently to millions of fashion conscious American women.



BELLMAN BROOK BLEACHERY COMPANY, FAIRVIEW, NEW JERSEY

Finishers of Sanforized, Tabilized and Heberlein Processed Cottons

EARLY DAYS

What a romantic story lies behind Early blankets!

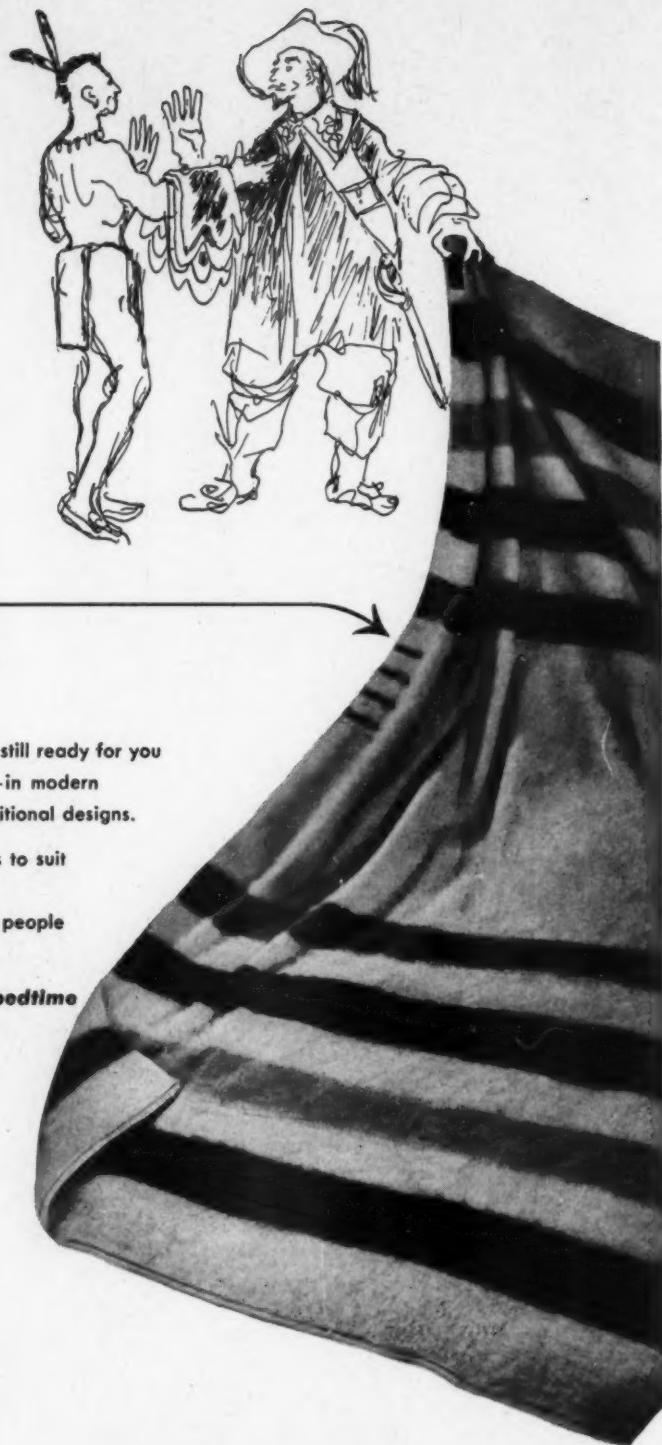
Way back in 1670 they were already a familiar part of the American scene. Early settlers used to trade them with the Indians—and, in deference to a great tradition, Earlywarm "Witney Point" blankets still bear the tiny stripes which once measured their value in beaver skins.

Early quality and Early craftsmanship have been handed down through the centuries amongst the weavers of the tiny British village of Witney.

And today Earlywarm blankets are still ready for you in fine stores throughout America—in modern pastels and in the favorite old traditional designs.

In sizes to suit every bed*, weights to suit every sleeper, colors to suit every bedroom, but qualities to suit only people who know about blankets.

You'll look forward to EARLY bedtime



The Earlywarm "Witney Point"
in traditional colors

The Earlywarm "Royal" in
a wide range of pastel colors



*The Earlywarm Hollywood blanket—120"x120"—is the largest, most luxurious seamless blanket in the world. Only the Early loom is wide enough to make it!

For the name of your local Earlywarm blanket retailer, write to the sole U.S. distributor—

D R A K E A M E R I C A C O R P O R A T I O N

20 EAST 50th STREET

NEW YORK 22, N.Y.

PHONE: MURRAY HILL 8-0800



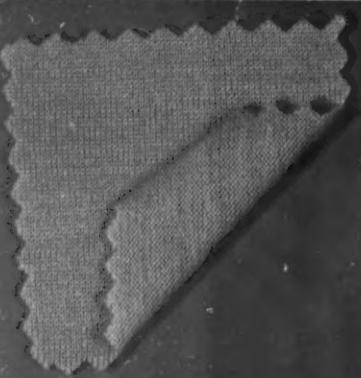
IRISH LINEN

AND ONLY IRISH LINEN
GIVES THE TRUE "LINEN LOOK"
AND REAL IRISH LINEN QUALITY



THE IRISH LINEN GUILD
1270 AVENUE OF THE AMERICAS, NEW YORK 20, N.Y.





*SAG-NO-MOR

shape-assured worsted-wool JERSEY by

Wynne

SOPHIE of
Saks Fifth Avenue
creates a day-length dress
for Southbound evenings
with its own sheltering jacket.
A highlight of her
Salon Moderne custom-order collection
designed, of course, in
"JERSEY AT ITS BEST."



also by the yard at fine stores everywhere.

WYNNE & CO., 1841 Broadway • New York 19





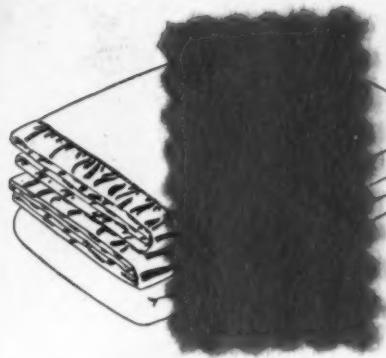
BEAUNIT FABRICS for fashions your customers can afford

BEAUNIT MILLS, INC., 430 SEVENTH AVENUE, NEW YORK 1
BOSTON • PHILADELPHIA • CHICAGO • ST. LOUIS • DALLAS • LOS ANGELES

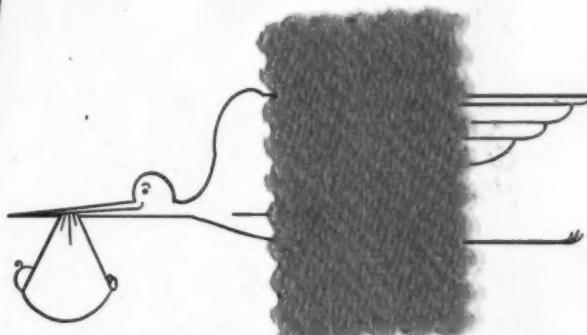
*4 good ways
to look at
Chatham
fabrics*



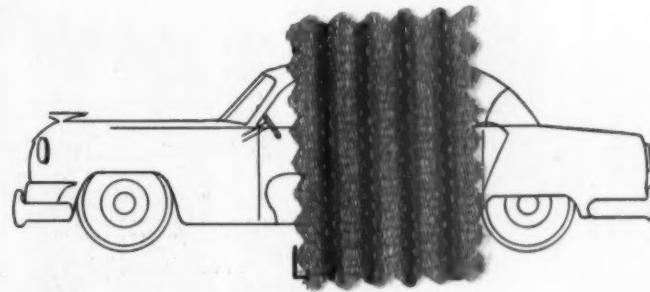
CHATHAM MANUFACTURING COMPANY
ELKIN, NORTH CAROLINA



...in fine blankets in all-wool
and blends



...in cotton jacquard and all-wool
baby blankets



...in automotive upholstery:
nylon, woolen broadcloths, Bedford Cords



...in all-wool staple ladies' coatings

the



in

Security Jersey

stands for

smart styling
scintillating colors
satisfactory performance

When smart fashion editors and retailers meet in the smartest showrooms, there's overwhelming acclaim for JERSEY . . . and SECURITY JERSEY, at that.

Designer's delight, this supple, fluid jersey . . . so easy to manipulate . . . so responsive to fine dressmaker touches.

Manufacturer's delight . . . this quality-knit jersey . . . its fine 100% virgin worsted yarns make cutting and stitching easier . . . workroom production simpler.

Retailer's delight . . . versatile, colorful SECURITY JERSEY, it appeals to customers at first sight, sells at first touch.

And . . . more each season, jersey's becoming a twelve-month fabric. There's a place for SECURITY JERSEY in every fashion business . . . every fashionable wardrobe. THE FINE JERSEY WITH THE FLAIR FOR FASHION



Security

MILLS, INC.

1441 BROADWAY, NEW YORK 18 • PE 6-3828

BOSTON, CHICAGO, CLEVELAND, DALLAS, LOS ANGELES, MINNEAPOLIS, PORTLAND, SEATTLE, ST. LOUIS



Milliken

worsted-wool dress crepe

.the fabric you'll find in the clothes you like the best this Spring of the year '51.

Janice Milan uses Milliken crepe for your first navy dress

...the oblique line, the pert little cape as new as the season to come.

Lord & Taylor, New York; Woodward & Lothrop, Washington; Ransohoffs, San Francisco.

MILLIKEN Woolens, 1407 Broadway, New York 18, N. Y.

fabrics
marked

TEBILIZED®

FOR TESTED CREASE-RESISTANCE



superfine crease-resistance for linens,
cottons, rayons, mixtures

Fabrics marked Tebilized are made crease-resistant according to the engineering methods and advice of the Tootal-Broadhurst Lee Company, inventors of the crease-resisting process. They are then tested and regularly check-tested by the T. B. Lee Co.'s own testing laboratory in New York City. Only if these fabrics pass the exacting Tebilized tests are they allowed to bear the world-famous Tebilized mark—the mark of tested crease-resistance.

FOR FURTHER FACTS ON FABRICS MARKED TEBILIZED,
WRITE T. B. LEE CO., INC., TESTING DEPARTMENT,
101 WEST 31st STREET, NEW YORK 1, N. Y.

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LEADING FINISHERS
PRODUCING FABRICS
MARKED TEBILIZED:

Allentown Converting Company

Allied Textile Printers, Inc.

The Aspinook Corporation

The Apponaug Division
The Aspinook Corporation
Jewett City Division
The Hampton Print Works Division

Bellman Brook Bleachery Co.

Bradford Dyeing Association (U.S.A.)

Bouchard & Charvet Dyeing
& Finishing Co.

Cranston Print Works Company

Dorlexa Dyeing & Finishing Company
Division of Crown Manufacturing Company

Greenville Finishing Company, Inc.

The Hellwig Dyeing Corporation

Hollywood Piece Dye Works, Inc.

A. D. Juilliard & Co., Inc.

Lincoln Bleachery and Dye Works
Division of Lonsdale Company

North Carolina Finishing Co.

Sanco Piece Dye Works, Inc.

Sayles Finishing Plants, Inc.
Glenlyon Print Works Division
Sayles Bleacheries Division

The U. S. Finishing Company

Waldrich Company

KANMAK

THOROUGHBRED
worsted

*all virgin wool worsteds...
united for spring beauty*

KAMA CHECKS — exciting variety in these handsome checks . . . subtle or sharp color contrasts . . . new miniatures . . . special interest in the "dogbone" pattern, shown here — smart for suit jackets with

KAMASHEEN — the soft-textured 100% virgin wool worsted sheen gabardine . . . so adaptable to sleek lines with soft detailing.

"Dogbone" checks in navy-and-white, fawn-and-white, smoke-and-white . . . with KaMaSheen in matching solid colors for skirts and trimming accents . . . or for complete suits and toppers!



This label identifies Kanmak-controlled quality

*From the sheared wool . . .
to the finished yardage . . .
every manufacturing process—
scouring, carding, combing,
drawing, spinning, weaving,
dyeing—is under rigid
Kanmak quality controls.*



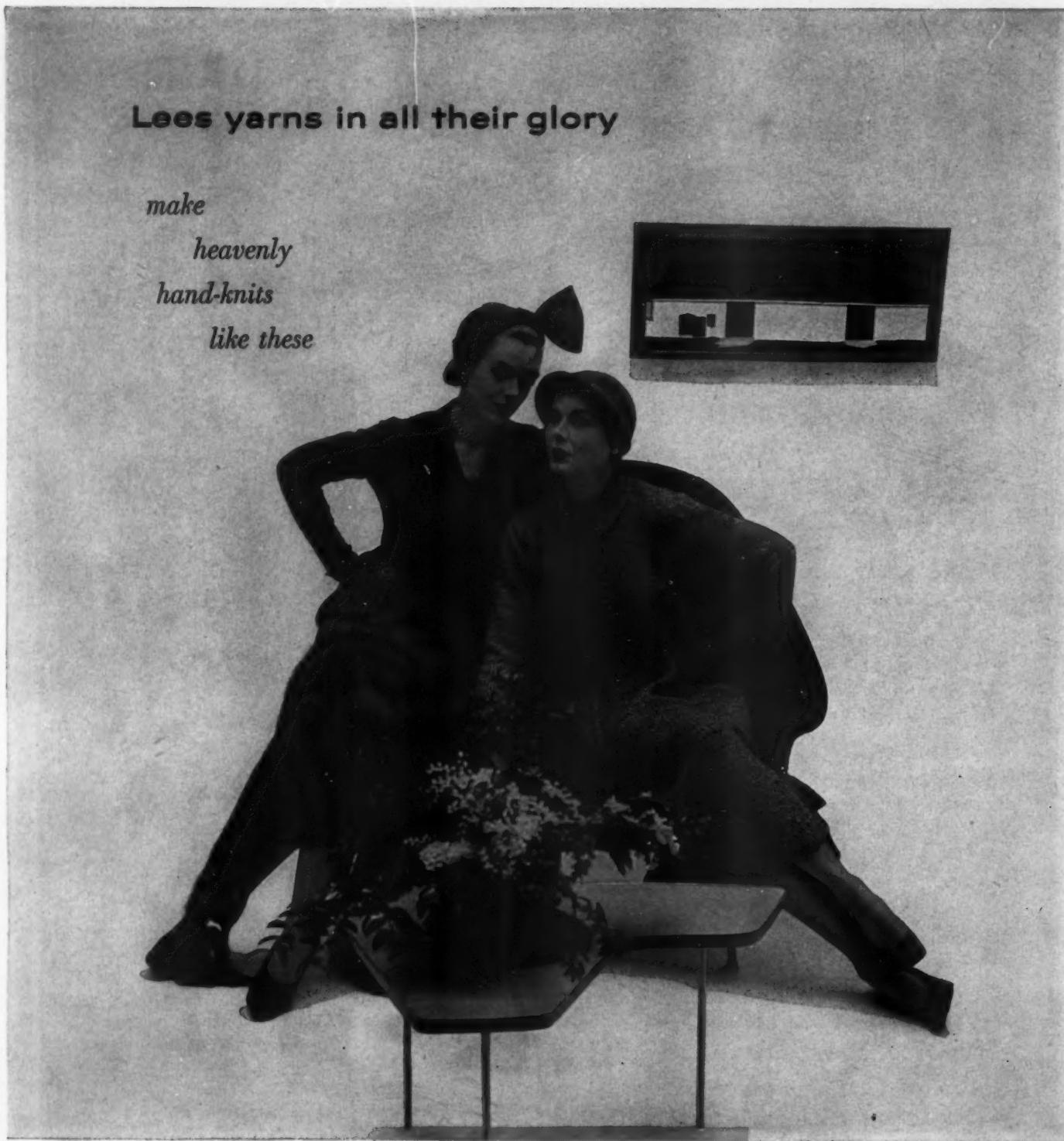
Suit by
JUNIOR DEB Originals

Amoskeag-Lawrence Mills, Inc.
Amory Worsted Mills, Inc.
Amoskeag Mills, Inc.
Lymansville Company
Kanmak Mills, Inc.
Macon Mills, Inc.

KANMAK TEXTILES, Inc., Women's Wear Division, 417 Fifth Avenue, New York 16, New York

Lees yarns in all their glory

*make
heavenly
hand-knits
like these*



*For many generations James Lees and Sons Company has been identified
with the manufacture of two world famous products—Minerva and
Columbia Hand-Knitting Yarns—in addition to the spinning of
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These are Special Feature Issues of MEN'S REPORTER in which Textiles will be specifically high-lighted:

February 19th: RAINWEAR

**February 26th: SPRING TOPCOATS AND SUITS
PREVIEW OF FALL CLOTHING**

March 5th: TEXTILES IN ALL FIELDS

March 12th: FALL FURNISHINGS FABRICS

March 26th: COTTON WEEK ISSUE

April 2nd: LIGHTWEIGHT SUMMER FABRICS

April 9th: FABRICS FOR SPORTSWEAR

April 16th: COLLEGE CLOTHING

**April 23rd: FABRICS FOR ACTIVE
SPORTSWEAR**

May 14th: SELLING SUMMER SUITS

June 4th: OUTERWEAR FOR BACK-TO-COLLEGE

**June 11th: WINTER SPORTSWEAR FABRICS
NEW RAINWEAR IDEAS FOR FALL**

Additional Textile High-light Issues will be announced later

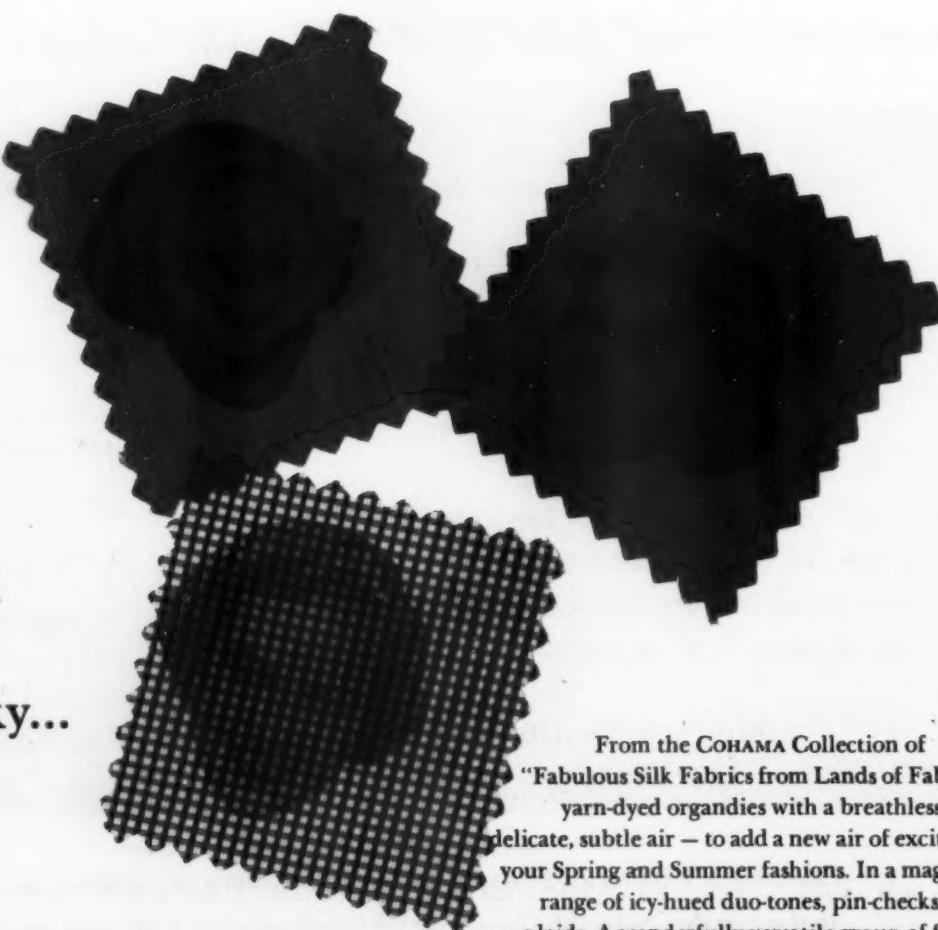
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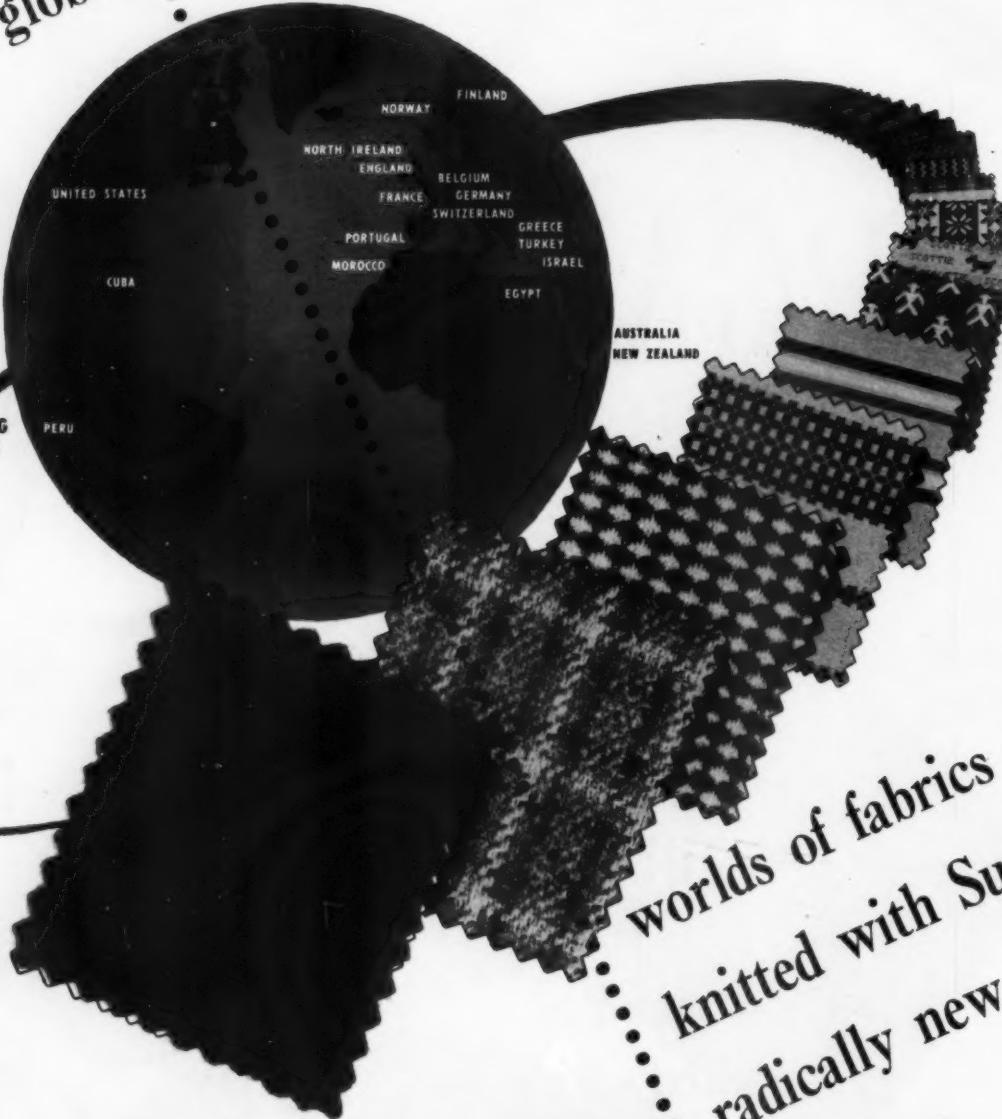
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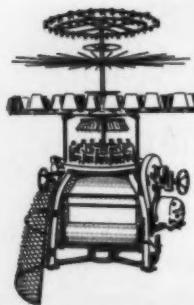


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Martin

The Weaning

The forest stirred quivering from the noon heat, and all her leaves relaxed with evening: the diminished stream ran threading cool music through root-warp and moss green rockfall where bright spray swayed sustaining a dancing rainbow.

Suddenly there doe stood tremorless, gazing, and withdrew gone unglimpered into covert as an uncertain dream. A rabble of lazng crows weaved over low and sloped down into far elms, their chattering dim till silence settled on sundown scattering dew.

The doe, fawn hesitant at foot, trod gently to streamside; watchful she wooed him to wean at the winking water; he sniffed, sipped, skipped from the cold and nudged her to nurse him; but she, restraining his fervour, knelt and sank couching down soundless in fern to turn and lick at the gold last pools of light flecking along her flank.

The trees hushed. She looked up as dusk hastened and, scenting the calm wood wind 'round her, rose.

Then and silently the invisible trespasser straightened strained stele to barb on stiffening bowback, froze instant on quarry and loosed: hewgh how his shaft shed sunset, sighed and swift into breast sped.

— THOMAS FORMAN



Number Sixteen.

Winter

1950-51





A Changing World
and its Impact on the
American Fabric and Fashion Industries

Profound changes in a relatively short span of time have turned many previously held concepts upside down. An awareness and practical application of the constantly changing pattern of American life become prime factors in the direction of any textile business to a successful end.

Changing World . . .

From the very inception of the American textile industry, its products were created to meet a demand which had its organic bond in Europe. The American way of living, in contrast with the American philosophy of living, was at first a copy and then an enlargement of the European way of living.

At that time American homes were patterned after the foreign; American fashions were carbon copies of the foreign; American fabrics perforce were copies of the European. Our mills and finishers and dyers were right in their policy of creating fabrics and finishes which paralleled those of Europe and England, because the way of living in this country . . . and the uses to which American people put fabrics . . . closely followed the pattern of France and England and Italy.

The American home at the end of the 19th century had no distinctive style of architecture; it copied the various styles typical of various countries, but mainly it was a huge and multi-storied affair with steep stairs and winding corridors. Its furnishings followed the Old Country lines . . . rococo, overstuffed, uncomfortable and dust-drawing. But that did not matter, because even families of moderate means, in communities both large and small, had strong-backed domestics who worked long hours each day to maintain order and cleanliness within the home.

American women's fashions were faithful copies of Paris designs. American men tried to dress as though they had just stepped from Bond Street to their offices in the City. America's social life was a gaudy replica of Europe's grand balls and fetes and lawn parties; the clothes, the homes . . . and the fabrics needed for both . . . quite naturally followed the pattern set by Europe's looms.

The change in the American way of living brought a change in the types of fabrics the American people needed. The major factors which brought about the change were:

1. Advances in American industrial techniques and equipment.
2. Increases in the American standard of living.
3. Improvements in American labor conditions.
4. Mass-acquisition of mechanical devices.
5. Transportation mechanization: the diesel train, the airplane, the automobile.
6. Communication: telephone.
7. Motion pictures, television and radio.
8. Better education systems.
9. Woman's right to vote and to work.
10. Dissemination of health information.
11. Decrease in domestic help.
12. Reduction of immigration.
13. The two World Wars.

As each of the foregoing assumed importance, it brought to the American family a new set of living conditions, of clothing and decorating requirements; and it brought to the American textile industry new problems as well as new opportunities. It is difficult to pinpoint and to segregate, or to allot to each individual factor, the credit or the blame for subsequent changes. Rather, each element was like a tile within the mosaic, and the alteration or realignment of a single tile caused a recombination of the whole pattern of American living.

To illustrate how a chain of circumstances culminated in a serious social and therefore industrial change, let us enumerate some of the individual reasons for the current trend toward

suburban living and, as a particular example, the ranch house type of home currently so popular.

Even after the turn of the 20th Century, traditionally woman's place was in the home, here as in Europe. Her job in the social scheme was to maintain a home and raise a family. To assist her in the arduous chores around the house she had one or more domestics; wages were low, food was inexpensive, homes were large enough to accommodate extra persons, and each ship from Europe brought a horde of young women whose anxiety to secure homes and work created a labor surfeit. These girls were for the most part uneducated, or possessed of a mere smattering of formal knowledge; their male counterparts were no better prepared for other than manual jobs.

Changes on the Home Front

During the first World War it became a commonplace for women to be found in American business offices replacing men who were more urgently needed, or who could earn more money, at work in factories. At the same time, organized labor during that period began to make its first real gains in both working conditions and wages, so that many more families were in a position to pay for domestic help to assist the housewife in her duties. This added demand led to a bidding-up of wages for domestics, because the inflow of women for domestic work had been temporarily shut off by the war. The short recession of the early 1920's created a situation in which reduced family income caused many women to dismiss their home help; when they were forced, after a period of comparative ease, to return to the arduous labors of cleaning and laundering, a silent but ceaseless struggle set in. Women became aware of the clumsiness of their families' clothing, and turned to those clothes which were easier to wear, easier to work in, and especially those which were easier to launder.

Turning Point

At this point the American textile industry was presented with the problem of manufacturing fabrics which would meet the American housewife's requirements . . . but it gained also a wonderful opportunity to introduce cloths other than the long-wearing staples, to stimulate the replacement rate, and thus advance both the volume and the profits of the industry. It was during this period that the first concrete steps were taken in this country to develop new textures, new finishes, new colorings and new patterns in all types of fabrics; for the first time American merchants could say to their customers, "These are *American* fabrics, created for the *American* way of living."

Change in Housing Conditions

One of the sharpest changes in the American way of living, which inevitably had a bearing on textiles, stemmed from the trend toward suburban living, with special emphasis on the one-level . . . or ranch house . . . type of dwelling. Population veers very little in European centers; in this country there is a constant flux and shuffling, due to both psychological and economic factors. Many of us remember the popular song, toward the end of World War I, which asked, *How ya gonna keep him down on the farm, after he's seen Paree?* The problem was not only one of getting the young farmhand back from Paris, after the war, but of persuading him to forget the excitement and glamorous living in cities like New York, Chicago, Los Angeles and St. Louis, which he visited and enjoyed so much while in uniform. Huge numbers of such young men

(please turn the page)



Paris designs some of the most beautiful clothes and fabrics in the world, but they are meant for le grand monde. The American way of living must breed its own suitable clothes and fabrics, and they must be attuned to the functional and social values we consider important in this changed country.

Changing World . . . continued

elected to take their chances in the large metropolitan cities of the country after the first World War, and again after the second holocaust; they found jobs, got married, raised families, and gradually crowded the large cities beyond their maximum comfortable housing capacity. Decent living quarters for the average American family in every metropolis became scarce; after the second World War living conditions in built-up areas became even more acute.

The inability of the construction industry to keep new building abreast of population increases in the cities was one reason why many families moved out of the large centers; the desire of most people to own their own homes, coupled with the rise in income and savings during the war years, was another.

But women found the domestic help situation forbidding; maids and housekeepers were not to be had, because the young women who formerly performed these jobs found easier and more gainful employment in factories. The national and state unemployment insurance programs also made it more appealing to stay home than to work at menial tasks for little money. And so many of America's housewives welcomed the ranch-type house, not only because it was new and different, but also because of its simple-to-keep-clean arrangement. This, coupled with the newest automatic household appliances, has made suburban housekeeping possible for the physical capacities of the average woman.

More Physical Activity

With the expanded movement of population into the suburbs and the country has come a completely different mode of life. Women and children spend more of their time out of doors, and in athletic activities; their husbands, with shorter work weeks, are in the market for different types of clothing, for more variety in clothing, and for clothing which will stand up under wear in many activities.

Within the home itself, too, there is a change. Fabrics must be brighter, lighter and stronger. They must be easier to clean

than the horsehair coverings of earlier generations. They must be able to withstand the sun and the elements if left over-night on porch or piazza. They must protect furniture from damp swimming suits, and hold their own against romping youngsters with cleated play-shoes. Floor coverings, draperies, linens and towels get more use and faster replacement.

Each of these requirements has brought to the textile industry both a problem and a potential advance. The housewife who needed one good dress to visit her neighbors, or to act as hostess for tea, now needs a dozen. Driving her children to and from school, shopping at the village supermarkets, attending parent meetings, working on charity committees . . . she needs more clothes for more active wear, and this calls for fabrics especially constructed and designed to meet her varying needs.

The Changing Work Scene

Now let us examine some of the factors which have already brought changes in the fabrics for men's apparel, but which suggest even greater serious effort in the direction of more currently suitable cloths.

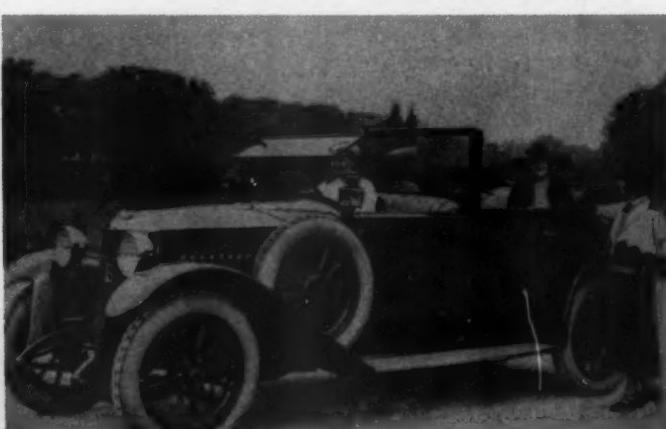
Prior to the first World War the average American male dressed according to the set standards of his European counterpart, because the social and economic conditions under which they lived were fairly parallel. But again the advances made in American living and working conditions were directly effective in dictating striking changes in American fabrics for men. The executive of a textile mill could hardly escape the subjective experiences which in themselves suggested changes in his mill product. No longer did he come to work in an open carriage during the winter months, muffled in robes and blankets, or wait on a windswept corner for a drafty horse car; he rode comfortably in a closed automobile to a steamheated office. Neither en route nor at work did he require 20-ounce suitings, bulky woolen underwear, heavy broadcloth shirts, and 32-ounce melton overcoats.

As his mill shifted gradually from a 12-hour, 6-day week to an 8-hour, 5 day week, he found himself with more time for sports and leisure . . . as well as the need for suitable attire. When he joined a country club to play the Scottish game of golf, he discovered that he needed a special set of clothes and accessories, and that these in turn needed special fabrics. When he turned to fishing and hunting, again new types of cloth suggested themselves; and when he bought his first touring car to take the family on a two-weeks' trip, he discovered still more fabric opportunities. Each new form of relaxation called for specific new types of apparel . . . not only for himself, but for the millions of American workers whose working week was shrinking while their leisure time was expanding.

The agility with which the American textile industry



NEW MODES OF LIVING . . . NEW FABRIC AND FASHION REQUIREMENTS



Left above: Illustration by Gustave Doré. Right above: The precursor of the modern automobile.



THE LADY GOES A-BATHING

Left: A modern version of the two-piece Bikini — International News. Right: Illustration from Heures Gothiques showing a noblewoman stepping from her bath with maids in attendance to help her commence her toilette.

jumped to take advantage of the nation's trend toward outdoor activities is one of the bright marks in its history. As in other similar situations, the first steps were faltering; the specific fabrics offered to the American consumer for use in active and spectator sportswear were not quite satisfactory. But most of the fault must be laid, not at the threshold of the textile industry, but at that of the garment designers.

In their haste to ride the wave of extra volume offered by the national trend toward outdoor activities, the makers of men's and women's attire did very little in styling their merchandise to make it suited to the public requirement beyond simplifying the lines. Men's golf clothes, as an example, consisted of a jacket cut on sack coat lines but from a rough tweedy fabric; the long trousers of business hours were cut down to knickers. A soft shirt was regulation, with a necktie.

The Average Man and Sports

But this sort of attire was not destined to satisfy the active golfer; he needed, and ultimately got, clothes which embodied the elements of carefree ease. As the masses became interested in golf, hunting, fishing, tennis and bowling, it became necessary for the makers of clothing to design garments which were inexpensive, easy to clean, capable of taking rough treatment.

The textile industry, at this juncture, produced many ideal cloths and constructions; and it is a subject of conjecture today whether the introduction of the proper fabrics speeded the adoption of sports by the masses, or vice versa. Certainly the two came together at the most opportune moment, just when the national working week became short enough to permit the millions to enjoy more hours of sunshine and daylight . . . and the automotive industry learned how to produce cars within the reach of the great mass of families. This latter was another of the phenomena of American industry which exerted a strong influence on the economic and social life of the nation, and which left a broad mark on the progress of the textile industry.

Along with more cars came more and better roads; the next logical step was a commingling of national dress as well as national customs. The family which left austere New England on its first driving tour to California was impressed with the

vivid colors, the bolder patterns, the more unusual weaves worn by Californians . . . and liked them well enough to buy copies which they brought back East to start a minor revolution in clothing habits. The bookkeeper who drove up from Memphis to see the lake country of Minnesota observed the typical outer-wear worn by Minnesota sportsmen; and thereafter he and his friends braved the dawn cold when duck hunting, garbed in the lined twill coats of the north country rather than wrapped in layers of cumbersome yet not-so-warm sweaters and coats.

Fabrics for Easy Washing

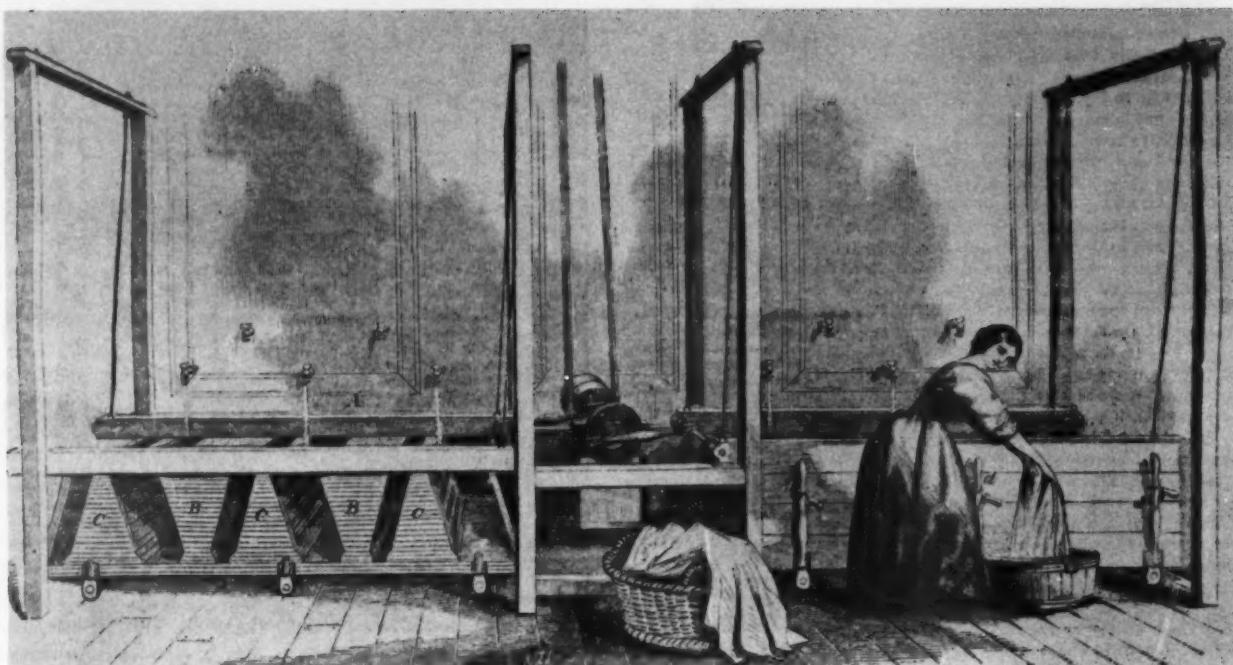
One of the interrelated situations which culminated in the vast expansion of washable fabrics was the economic condition which produced the home laundry machine. Did the washing machine create the opportunity for washable fabrics . . . was it the widespread use of washable fabrics that made it practical to produce washing machines . . . or did the diminishing supply of the household labor market open up both fields?

Who at the turn of the century could foresee the development of the home laundering machine to the point where it is almost as common today as the cooking stove? But beyond this point, who could foresee the effect this ingenious piece of machinery would have on the basic thinking and technology of the entire textile industry?

Certainly the three were closely integrated. At the outset, of course, it never occurred to anyone to think of any fabrics other than cotton which could be washed in a tub or machine. Cotton alone presented the textile industry with enough washability problems to keep it fully occupied. First came the question of dyes: how could both dyed and printed fabrics be produced with absolute color-fastness? The cotton textile industry marshalled its best scientific and technological brains, worked with the chemical companies both here and abroad, and came up with the right answers. Cottons could be colored with new brilliance, new depth, new appeal and absolute immunity to the rigors of washing . . . in the mills' own test laundries.

Then came the shock of discovery that, wonderfully as the

(please turn the page)



In 1859 this drawing of a new washing machine appeared in the SCIENTIFIC AMERICAN. Less than a century later the modern home washing unit was exerting a major influence on contemporary fabrics and fashions.

Changing World . . . continued

new colored cottons performed under test conditions, they took a merciless beating in the average home and commercial laundry. Stores, manufacturers and mills were visited with the wrath of the consumer who brought back a shirt or dress or draperies in which the colors had run. This was a situation which the textile industry had not foreseen, nor could it be expected at that stage of its development to do so; but there was sufficient at stake for the producers of cotton goods to warrant their doing the herculean job of educating the laundry industry to the use of proper methods for color-fast laundering.

Three things had to be done: *first*, work with the manufacturers of soaps and detergents to achieve cleansing agents which would not injure the dyes in the cloths. *Second*, work with the manufacturers of both home and commercial laundering equipment for the modification of washing machines so that they would not subject cotton merchandise to unnecessarily rough treatment. *Third* (and this became more important as more families sent their laundry out of the home), work with commercial laundries to educate both management and workers in the proper handling of cotton products.

It can be stated with credit to the leaders in all three fields that they were open-minded and forward-thinking enough to give the cotton textile industry the utmost in cooperation. Two associations, in particular, were quick to contribute most constructively to the educational program, the Soap Institute and the American Institute of Laundering. Had the three industries not worked so swiftly and so intelligently in meeting and overcoming the problem, dyed and printed cottons could not so soon have attained their present universal acceptance.

Finishes in Spotlight

However, finding ways to dye cottons, and then seeing that they retained the colors, was only half the problem which faced the producers of cotton fabrics. A more serious bugaboo to the consumer was the matter of shrinkage. Under varying washing conditions two identical garments cut from the same bolt of cotton fabric might shrink in varying degrees. A carry-over of the European tradition in textiles was, until the American

revolution in apparel habits, an attitude of indifference by the cotton goods weavers to the matter of shrinkage. It was accepted that cotton shrinks, and that was that. But in the early part of the 20th Century the attitude changed to one of advanced thinking; the mills and converters realized that if they could offer the consumer the assurance of controlled shrinkage, she would be more interested in purchasing garments and home articles manufactured of cotton. Also, they could open up vast new sales fields among manufacturers by stabilizing the dimensions of the fabric before it was cut, at a time when the mass manufacture of soft goods items in America began to grow into a major industry.

When finishers came through with perfected processes for pre-shrinking cotton cloth, the mills began to make their most striking progress. But the significant note, which must be kept in mind, is that much of the stimulus which was injected into the cotton textile industry reflected the *changing habits of this nation* which demanded changed fabrics.

Progress of Synthetics

Shortly after the opening of this century the first commercial introduction of synthetic fibers was launched by the American textile industry. The first fiber, which was crude and shiny, was called artificial silk; as the name suggests, it was proposed as a substitute for the natural fiber. The first reaction was that synthetic fibers were an interesting fad, but would never become important in the world of textiles.

Here again the changing American scene made it not only possible but necessary to create the giant synthetic fiber operation we know and accept today. There always existed a consumer interest in a fiber which would look like silk but cost considerably less; the mass production system of American manufacturing, accompanied by the mass distribution technique devised by American retailing and mail order companies, promised a profitable outlet for this type of fiber; and the habit of quick replacement was firmly implanted in the American buying public.

The producers and processors of synthetics put their best

minds to the task of refining the fibers. It is needless to review the step-by-step developments, because it is necessary only to glance at the advertising in any single issue of a consumer publication to realize how firmly entrenched are the synthetic fibers in the American textile scheme. Rayon, acetate, nylon, Bemberg, Teca, Enka, Celanese are household names; Orlon, Dynel, Fiber V are speedily coming to be as well known and accepted. Probably the biggest single factor in the growth of the synthetic fiber group has been the producers' willingness and ability to engineer specific types to satisfy specific end uses; they are not only man-made but *man-controlled*, an element lacking in the natural fibers.

Each step forward in this nation's social, economic and industrial life has suggested both a change and an opportunity for the textile industry. Ever since man first assumed covering for his body, its prime purpose was to provide insulation. In cold climates clothing was used to keep body heat locked in; in tropical lands, to keep the sun's heat out.

Climate and Temperature Controls

In the United States, with a north-and-south spread of approximately 1,500 miles, and with a system of mountain ranges running north to south, people are subjected to great variances in temperature; and when our textile and clothing industries first came into being, they were forced required to produce fabrics and styles of greatly varying types and weights to meet the regional needs. But this is not nearly the situation today; man's control over the single factor of temperature has done a great deal to draw fabric requirements for different sections of the country to a more parallel pattern.

To those who possess the ability to weigh and interpret sociological and economic trends in terms of their effect on a specific industry, the irresistible trend toward controlled atmospheric conditions in both factory and home indicated the inevitable need for lighter-weight fabrics. Currently many mills are thinking and working in this direction, and many more will certainly follow the trend; but it appears strange that, as recently as four years ago, the Editors of *AMERICAN FABRICS* were still addressing printed pleas to the textile industry to develop clothing textiles which would conform to modern requirements.

The man who lives in Memphis wears a 14-ounce suiting during the winter; his brother in Minneapolis can now be comfortable in the same fabric, because home and office heating make it unnecessary to wear anything heavier. Conversely, the man in Memphis need no longer dress in flimsy unlined cotton suits during the hot days of summer when his brother in Minneapolis feels just as comfortable and looks neater in a tropical worsted or blended-fiber suit; because air conditioning in homes, offices and public places is just as common in the South as in the North. In both cases American ingenuity has found mechanical ways to bend Nature. The textile industry altered its thinking to capitalize on the new situations. It produced cloths lighter in weight and brighter in color, because there came into existence not only the opportunity but the actual need for new fabrics.

As the country continues along the road to greater mechanization; as the living standard improves, not sectionally but in a complete national sense; as the level of education improves, making it possible to disseminate fashion information more broadly and thus create additional interest and desire for new goods; as people travel more, and gain personal experience of new ways of living and working and dressing . . . new needs will confront the American textile industry.

There can exist little question as to whether the industry will provide the machines, the manpower and the brainpower to produce sufficient textiles in terms of yardage. The well nigh incredible speed with which it moved from the low production

level of the depressed 1930's to supply this country, as well as the Allied nations, with enough war and civilian fabrics to meet the needs of 1942 to 1946 . . . and then produced even more yardage in the postwar years . . . removes any vestige of doubt on the subject of quantity.

In fact, it is this very element of quantity . . . not only the productive capacity of the American textile industry, but the cumulative potential of the reestablished output of Japan, Western Germany, France, India, Italy and Great Britain . . . which points up the necessity for constant alertness to the changing nature of this country's way of living. It was learned at great cost during the 1930's that the textile output we built up for the first World War could not be absorbed profitably on the basis of quantity production. The short relapse of 1948-1949 again should have brought home this lesson.

The Vital Necessity of Change

Where, then, lies the path which leads to continuous high production at an equitable profit for the American textile industry? It lies in awareness of the constantly changing pattern of American life, and in development of changed fabrics befitting this changed world.

We cannot afford to accept the status quo in any section of the industry, for even as our looms and spindles are producing products which meet today's conditions, those conditions are undergoing change. None of the thirteen factors listed at the beginning of this treatise is fixed and final; the flux and flow of the world in which we live will continue to exert a marked influence on the way the American people live and work; and the way to avert inundation by profitless quantity production is by maintaining a parallel flux and flow within this industry.

The Emotional Factor

Still another important element to be weighed and watched by the textile industry, because it is the determinant in the timing and the pricing of the end product is . . . MOOD.

We must ever bear in mind the emotional import of color and design in the American textile structure. As we develop changed fabrics to meet the requirements of a changed world, we reach at some time the fateful fork in the road which leads either to the situation of mills competing for volume at the expense of profit . . . or to the ever-interesting and more enduring profitable field of novel ideas.

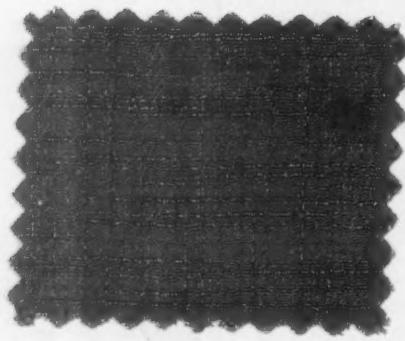
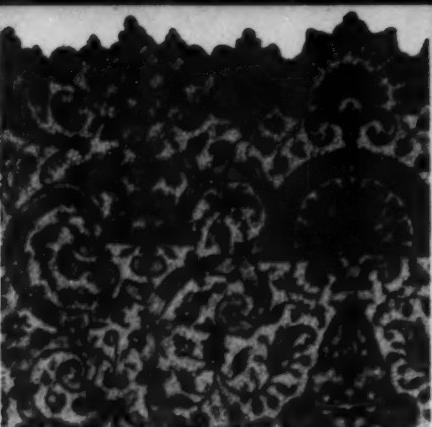
Creative Thinking must become as integral a part of the industry's planning as the acquisition of a new type of loom. Ideas within the fabric, ideas which can be applied to the fabric, ideas which can be utilized to sell the fabric . . . must be injected into the industry's basic planning. Just as retailers learned that the most profitable method of operation is to buy according to a selling plan, the textile industry can do best by producing according to a sound promotable plan.

The Editors of *AMERICAN FABRICS* have, in recent issues, suggested four themes as examples of such Creative Thinking: DISTRICT CHECKS, PERSIAN ART, STAINED GLASS COLORS, CLAN TARTANS.

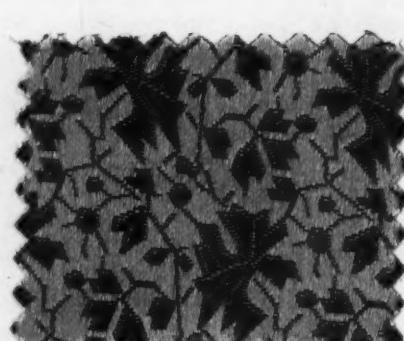
Still another in the contemplated series of proposed answers to the problem of *Creative Starvation*, following the *AMERICAN FABRICS*' proposal of Clan Tartans as an industry-wide merchandising theme, will be the presentation of Paisleys in the forthcoming issue. All who are engaged in the field of textiles or textile fashions will find this theme provocative and profitable.

The progressive mills, manufacturers and retailers who utilized these themes to the fullest obtained the greatest good for their companies; they proved to their own satisfaction that *Creative Thinking* is a sane and profitable philosophy in the

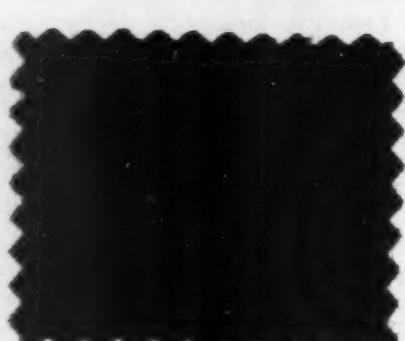
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Textured Acetate Rayon and Tussah
Silk by AMERICAN SILK MILLS



All-Bemberg Rayon
Brocade by HAFNER



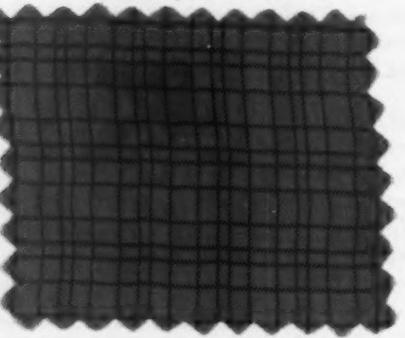
Light-weight Wool and Nylon
Blend by J. P. STEVENS



All-Worsted Barathea Weave
by BOTANY MILLS



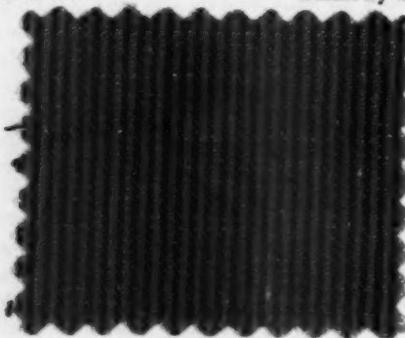
All-Cashmere Coating
by BERNHARD ALTMANN



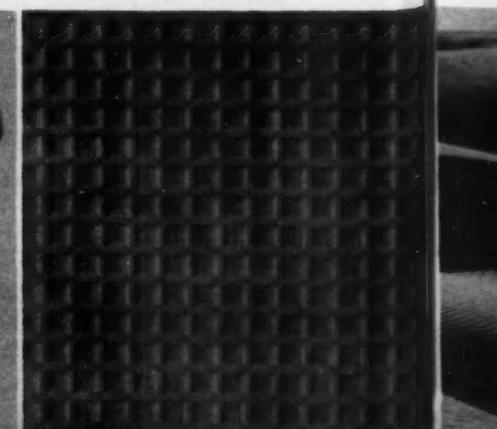
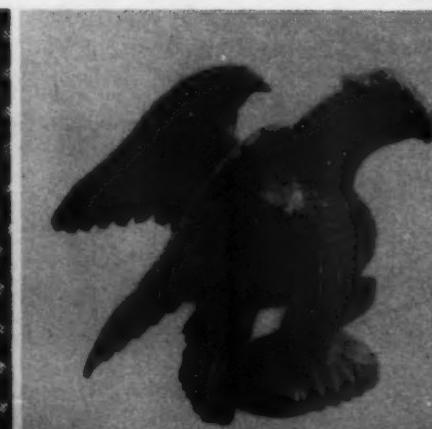
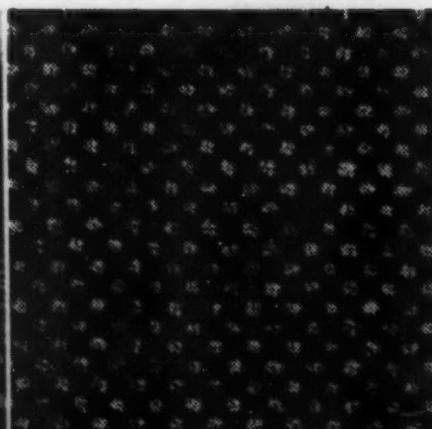
Novelty Acetate Rayon and Totarn
Blend by AMERICAN SILK MILLS



Duvetyn by
ANGLO FABRICS



Striped Cotton Denim
by CONE EXPORT



Changing World . . . continued

textile industry.

Economic, physical and sociological developments may create a basic need or opportunity; *mood* translates the opportunity into textile sales. It is the emotional force which, unique to this nation, drives the consumer to buy new bedroom draperies before the old are worn; to buy a new suit while the old is still serviceable; to replace goods at a frequent rate, not on the basis of function, but of fashion.

Mood dictates the susceptibility of the American consumer to the offerings of industry, and determines the acceptability of its products. When national income is high, the consumer is in the mood to respond to one type of fabric with one set of emotional appeals; when the world political situation is one of unrest, the mood and the appeal are of a different sort.

But at all times, and under all moods, there still remains the innate force of the American buying habit; and it is the problem of the textile industry to gauge and then to parallel each mood in its development of fabrics and finishes. At this point the element of fashion assumes import; it becomes the point at which the consumer's wish to buy new goods joins with a reason why.

Awareness of the changing mood of the consumer, and alertness to the opportunity which accompanies each change, will provide this industry with its future growth. They are the foundation on which the American textile industry must build.

• END



THE SENSE OF TOUCH, inextricably bound up with textiles, is a factor always present in the making and end-use acceptance of fabrics. The manner and degree with which this challenge is met plays a great part in the acceptance of the fabric.

Excerpts from famous teachings

VERROCCHIO — TERRA COTTA ANGELS

"I died as mineral and became a plant,
I died as plant and rose to animal,
I died as animal and I was man.
Why should I fear? When was I less by dying?
Yet once more I shall die as man, to soar
With angels blest; but even from angelhood
I must pass on: all except God doth perish.
When I have sacrificed my angel soul,
I shall become what no mind e'er conceived.
Oh, let me not exist. For non-existence
Proclaims in organ tones, 'To him we shall return.' "

The Conference of the Birds

The Sufis represent the purest form of Mohammedanism. The Sufis understood that change of a man's being was a prerequisite to the realization of truth . . . and this realization of truth was the chief aim of a Sufi's existence. No discipline was too strict, provided it led to this goal.

Whether in poetry of a very high order, as in the verse above, or in the simple tale below (both of which appear in the Mathnawi, a collection of Sufi teachings) the idea of change and development of man from lower to higher being is strongly stressed.

A chickpea boiling in a pot comes continually to the top and, raising a hundred cries, piteously asks the housewife, "Why are you setting the fire under me? Why are you turning me upside down and all around with your ladle?" The housewife goes on hitting the chickpea with her spoon saying, "Don't jump away, chickpea. I boil you so that you may become more savory. If you boil for a while, you can become nutrient for strength and thoughts. Truthfully, I am boiling you so that you may cease to be mere vegetable matter, that you may mount from an inanimate state and become fit food for man."

The tale goes on with the chickpea saying, "Since it is so, old lady, I will gladly boil, because I see that in this boiling you are, as it were, my architect. Continue to smite me with your spoon for you smite very delightfully and with a purpose."

A story is told of the prophet Mohammed and one of his skeptical followers. One morning, just before Mohammed arose from his rest, a hawk swooped down, grabbed his boot in its beak, and soared away. This pleased the skeptic, who said, "How now, Prophet, if you are indeed the friend of Man, of beast, and of the birds, why does this hawk not know about it?"

As he spoke, the hawk suddenly swooped back over their heads . . . and as the boot turned over with the bird's swoop, out fell a poisonous snake. The skeptic became silent, realizing he had not seen beyond the first act and that the hawk, in absconding

with the boot, had performed a deed of gratitude and faith in the Prophet.

And so it is with many people. Seeing only the outward expression of things, they see not the inner . . . nor beyond.

The Book of the Mathnawi

While the Buddha was preaching his doctrine for the conversion of the world in the neighborhood of Savatthi, a man of great wealth who suffered from many ailments came to him with clasped hands and said: "World-honored Buddha, pardon me for my want of respect in not saluting thee as I ought, but I suffer greatly from obesity, excessive drowsiness, and other complaints, so that I cannot move without pain."

The Tathagata, seeing the luxuries with which the man was surrounded, asked him: "Hast thou a desire to know the cause of thy ailments?" And when the wealthy man expressed his willingness to learn, the Blessed One said: "There are five things which produce the condition of which thou complainest: opulent dinners, love of sleep, hankering after pleasure, thoughtlessness, and lack of occupation. Exercise self-control at thy meals, and take upon thyself some duties that will exercise thy abilities and make thee useful to thy fellow-men. Thus wilt thou prolong thy life."

The rich man remembered the words of the Buddha and after some time, having recovered his lightness of body and youthful buoyancy, returned to the World-honored One and, coming afoot without horses and attendants, said to him: "Master, thou hast cured my bodily ailments. I come now to seek enlightenment of my mind."

And the Blessed One said: "The worldling nourishes his body, but the wise man nourishes his mind. He who indulges in the satisfaction of his appetites works his own destruction; but he who walks in the path will have both the salvation from evil and a prolongation of life."

A foolish man, learning that the Buddha observed the principle of great love which commends the return of good for evil, came and abused him. The Buddha was silent, pitying his folly.

When the man had finished his abuse, the Buddha asked him, "Son, if a man declined to accept a present made to him, to whom would it belong?" And the man answered: "In that case it would belong to the man who offered it."

"My son," said the Buddha, "thou hast railed at me, but I decline to accept thy abuse, and request thee to keep it thyself. Will it not be a source of misery to thee? As the echo belongs to the sound, and the shadow to the substance, so misery will overtake the evil-doer without fail."

The Gospel of Buddha, by Paul Carus

There are these four who are to be reckoned as foes masquerading in the garb of friends: the out-and-out robber; the one good at mere words; the smooth-tongued; the wastrel comrade.

Now in four ways an out-and-out robber is to be reckoned as a foe masquerading in the garb of a friend. First, he is an out-and-out robber; then he desires to get much by giving little; he does his duty out of fear; he follows one for his own gain. In these four ways is he such.

In four ways one good at mere words is so to be reckoned. He greets you with talk about his past deeds; he greets you with professions of future deeds; he ingratiate himself with empty

words; but when need arises he points to his own ill-luck. In these four ways is he such.

In four ways one who is smooth-tongued (an insincere friend) is so to be reckoned. He is compliant in evil deeds; but he is not compliant in a good deed; he sings your praises to your face; but behind your back he speaks ill of you. In these four ways is he such.

In four ways the wastrel comrade (he who spends his life in these ways) is so to be reckoned. He is your mate in drinking liquor, fermented and distilled; he is your mate in roaming the streets at unseasonable hours; he goes along with you loafing to festivals; he is your mate in gambling which leads to sloth.

Sayings of the Buddha

In the entrance to the basilica Bishop Nonnus was instructing a gathering of Bishops.

Suddenly there rode before them, gorgeously attired in gold and pearls and precious stones, she who was the first actress of Antioch. First of all the dancers she was . . . so beautiful that men could never weary of her. And as she passed she filled the air with fragrance.

Now when the bishops saw her so shamelessly ride by, they groaned and turned away their heads as from great and grievous sin. But Nonnus watched her long and intently. And, deeply moved, he turned to the bishops and said, "Did not the sight of her great beauty delight you?"

When they made no answer, he said, "How many hours hath this woman spent in her chamber, bathing and adorning herself that there may be no stain or flaw in all that body's beauty and its wearing; that she may be a joy to all men's eyes, not disappoint those paltry lovers who are but for a day and tomorrow are not?

"And we who have in heaven a Father Almighty, an immortal Lover, with the promise of riches eternal and rewards beyond all reckoning . . . we adorn not, we care not so much as to wash the filth of our miserable souls, but leave them in their squalor."

Then going to his chamber he began to weep, saying "Lord Christ, have mercy on a sinful man and an unworthy, for a single day's adorning of a harlot is far beyond the adorning of my soul."

The Desert Fathers, translated by Helen Waddell



Socrates

This famous story, which portrays man's inability to understand Truth, is found in Book VII of Plato's Republic

. . . Behold human beings living in a sort of underground den; they have been there from their childhood, and have their legs and necks chained. The chains are arranged in such a manner as to prevent them from turning their heads. At a distance above and behind them the light of a fire is blazing and between the fire and the prisoners there is a raised way; and you will see, if you look, a low wall built along the way, like the screen which marionette players have before them, over which they show the puppets. Imagine men passing along the wall carrying vessels, which appear over the wall; also figures of men and animals, made of wood and stone and various materials; and some of the passengers, as you would expect, are talking, and some of them are silent.

That is a strange image, he said, and they are strange prisoners.

Like ourselves, I replied. They see only their own shadows, or the shadows of one another, which the fire throws on the opposite wall of the cave . . . because they are never allowed to move their heads. They see only the shadows of the objects,

. . . And if they were able to talk with one another, they would suppose that they were naming what was actually before them.

And if the prison had an echo which came from the other side, they would be sure that the voice they heard was that of a passing shadow.

Therefore, the Truth would be to them nothing but the shadows.

Further . . . if any one of them were to be liberated and compelled suddenly to go up and turn his neck around and look at the light, he would suffer sharp pains; the glare would distress him, and he would be unable to see the realities of which in his former state he had seen the shadows . . . he will fancy that the shadows he formerly saw are truer than the objects now shown to him. Upon being compelled to look at the light, at first the pain in his eyes will cause him to turn away to take refuge in the object of vision which he can see, and which he will conceive to be clearer than the things shown him.

If he is forcibly dragged up a steep and rugged ascent, and forced into the presence of the sun itself, he will have his eyes dazzled, and be unable to see any of the realities now affirmed to be the truth.

He will require to get accustomed to the sight of the upper world; first

he will see the shadows best, next the reflections of men and other objects in the water, and then the objects themselves; next he will see the sky and the stars and the moon by night, better than the sun or the light of the sun by day.

And at last he will be able to see the sun, and not the reflection, in its own proper place and he will contemplate its nature.

From this he will reason that it is the sun which gives the seasons and the years, which is the guardian of all that is in the visible world, and in a certain way the cause of all things which he has been accustomed to behold.

And when he remembered his habitation, and the wisdom of the den and his fellow-prisoners, he would felicitate himself on the change.

He would spurn the honor of being quickest to observe, remember and foretell the characteristics of the shadows, but would prefer to live in possession of the power to evaluate.

Yet if such an one coming suddenly out of the sun were to be replaced in his old situation, he would be certain to have his eyes full of darkness.

Nor could he hope to compete in measuring the shadows with the prisoners who never moved out of the den; it would be said that he went up and he came down without his eyes, and that there is no use in even thinking of ascending; and if anyone should try to loose another prisoner and lead him up to the light, they would put the offender to death.

The prison is the world of sight, the light of the fire is the sun; the ascent and vision of the things above you may truly regard as the upward progress of the soul into the intellectual world. And you will understand that those who attain to this beatific vision are hastening into the upper world in which they wish to dwell.

Anyone who has common sense will remember that there are two kinds of bewilderment of the eyes, which arise from two causes . . . either from coming out of the light, or from coming into the light. And he who remembers this when he sees the soul of anyone whose vision is perplexed and weak will not be too ready to laugh; but he will first ask whether that soul has come out of the brighter life and is unable to see because unaccustomed to the dark or, having turned from darkness to the light, is dazzled by an excess of light.



LEONARDO DA VINCI — BOTANICA



Painted Wood Carving representing the Miracle of the Palm Trees, an incident of THE FLIGHT INTO EGYPT. Spanish, circa 1500. Courtesy The Metropolitan Museum of Art.



THE FLIGHT INTO EGYPT, by Giovanni Bellini. Original in National Gallery, Washington.

The Flight into Egypt . . . The Bible story dwells briefly on the *Flight into Egypt*

The angel of the Lord appeareth to Joseph in a dream, saying: Arise and take the young child and his mother, and flee into Egypt, and be thou there until I bring thee word, for Herod will seek the young child to destroy him.

When he arose, he took the young child and his mother by night, and departed into Egypt; and was there until the death of Herod, that it might be fulfilled which was spoken of the Lord by the prophet, saying, Out of Egypt have I called my son . . .

The fact that St. Matthew makes reference to Hosea's famous words in his version explains why he relates an incident omitted by all the three other evangelists; for him the

life of Christ was a fulfillment of the promises of the Biblical word, and the ancient prophecy was quoted as evidence of this.

The Flight has always been a popular theme in Literature and in Art. In the early apocryphal *Gospel of St. Matthew*, a Latin composition dating from the 4th or 5th Century, the narrative of the Flight has been adorned with all sorts of poetic wonders. Dragons, lions and other wild beasts of the desert adore the infant Jesus. At his word the palm trees bow their heads that the holy family may pluck their fruit. The idols of Egypt are shattered when the divine Child enters the land. Many famous painters have taken the journey as a theme, and some of the famous masterpieces it has inspired are reproduced on this page. Among modern authors the French writer

Superville may be mentioned who, in *Contes de la Vierge*, has retold the story in beautiful form.

How can the popularity of the legend be explained? Is it as an epitome of the flight of man from the horrors of war, human injustice and cruelty? Is it as an allegory of the nurture of sacred knowledge in the heart until it shall have achieved its own prescient strength? Or have men seen in it the seed wherein is enwrapped the whole story of human evolution toward holiness, symbolized in the flight across the desert, even away from the promised land, in implicit obedience to the divine command? We can only say that it is one of those simple and human incidents which have always had the power to move men to the consideration of their helplessness and of their possible salvation.



Rembrandt's
Etching of THE FLIGHT



Stained Glass Window from Chartres

GLASS-MAKING 2000 YEARS AGO



COLORS THAT NEVER FADE

ANCIENT MAN-MADE GEMS

MICROSCOPE IN BIBLICAL DAYS

COLORS LOST TO THE MODERN WORLD

STEEL OF MAGICAL SHARPNESS

VENTILATION IN EGYPT'S PYRAMIDS

SPINNING MACHINE — 2500 YEARS OLD

Not quite a hundred years ago, a thinking American, Wendell Phillips, delivered the address you will read reproduced on this page word for word as it appeared in a journal of his day. His proposition, that a great body of knowledge existed in ancient times, and that many modern discoveries (?) were known thousands of years ago, is especially provocative to our own contemporary civilization which must face the ever-present possibility of continuous destructive warfare. A day may well come when, surveying a world laid waste by the murderous force of atomic energy, a human survivor will have little or no means of estimating the amount of intelligence or ingenuity that once existed in our own particular era.

FEBRUARY 15, 1873.

Mr. Wendell Phillips, the distinguished orator, has delivered no more brilliant discourse than that of which the following is an abstract. The "Lost Arts" is a subject of surpassing interest, not only as treating of knowledge long since dead to the world, but as affording evidence that many of our newest discoveries were known and practiced in ages of which history furnishes but meager record. Mr. Phillips began by stating that he had been charged with repeating useless fables with no foundation. Take the subject of

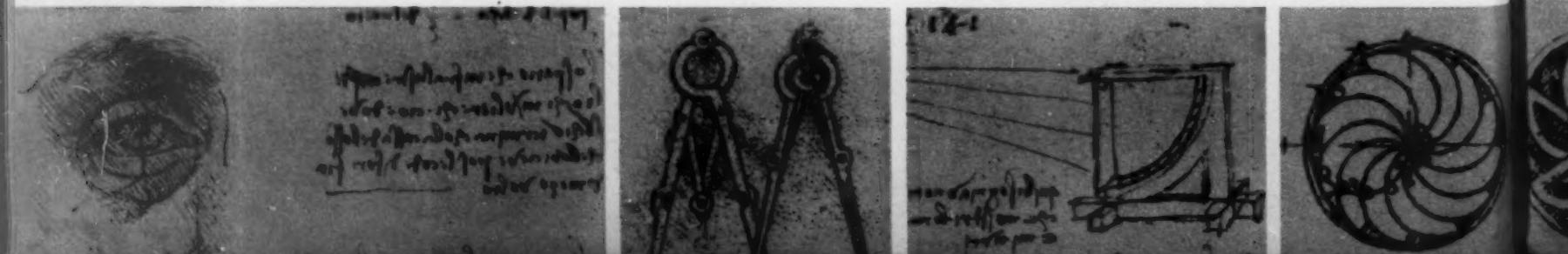
GLASS.

This material, Pliny says, was discovered by accident; some sailors landing on the eastern coast of Spain took their cooking utensils and supported them on the sand by the stones that they found in the neighborhood; they kindled the fire, cooked their fish, finished the meal, and removed the apparatus; and glass was found to have resulted from the niter and sea sand, vitrified by the heat. The story was rejected by scientific men as improbable, on the ground that no mere bundle of sticks could produce sufficient heat to cause vitrification. But Professor Shepherd, continued the lecturer, states that when he was in Mexico his party stopped on the road one day to cook some venison. They made their fire, on stones, of a wood resembling ebony. When the cooking apparatus was removed, there was pure silver got out of the embers from the intense heat of that almost iron wood, a heat more than sufficient to vitrify the materials for glass. Why then, can it not be supposed that Pliny's sailors used some such wood? It is stated that nothing has been observed in ancient times which could be called glass. In Pompeii, a dozen miles south of Naples, which was covered with ashes by Vesuvius 1,800 years ago, they broke into a room full of glass; there was ground glass, window glass, cut glass and

colored glass of every description, and the house was evidently a glass maker's factory.

The chemistry of the most ancient period had reached a point which we have never even approached, and which we in vain struggle to reach to-day. Indeed the whole management of the effect of light in glass is a profound study. The Catholic priests, who penetrated into China two hundred years ago, say in their letters that they were shown a glass, transparent and colorless, which was filled with a liquor made by the Chinese, that was shown to the observers and appeared to be colorless like water. This liquor was poured into the glass, and then, looking through it, it seemed to be filled with fishes. They turned this out and repeated the experiment, and again it was filled with fish. The Chinese confessed that they did not make them; that they were the plunder of some foreign conquest. Another story relates to the age of Tiberius, the time of St. Paul, and tells of a Roman who had been banished and who returned to Rome, bringing a wonderful cup. This cup he dashed upon the marble pavement, and it was crushed, not broken, by the fall. It was dented some, and with a hammer he easily brought it into shape again. It was brilliant, transparent, but not brittle. The possibility of glass being thus made is strenuously denied by learned and scientific men. The Romans got their chemistry from the Arabians; they brought it into Spain eight centuries ago, and in their books of that age they claim that they got from the Arabians malleable glass. There is a kind of glass spoken of there that, if supported by one end, by its own weight in twenty hours would dwindle down to a fine line, and that you could curve around your wrist.

The ancient imitations of gems have deceived the most experienced connoisseurs. The celebrated base of the Geneva cathedral was considered a solid emerald, but when Napoleon, after taking it to France, presented it to the Institute, the



scholars, though asserting it not to be a stone, were unable to tell of what material it was.

ANCIENT AIDS TO VISION.

Cicero said that he had seen the entire Iliad, which is a poem as large as the New Testament, written on skin so that it could be rolled up in the compass of a nut shell. Now, this is imperceptible to the ordinary eye. Very recently the whole contents of a London newspaper were photographed on a paper half as long as the hand. It was put under a dove's wing and sent into Paris, where they enlarged it and read the news. This copy of the Iliad must have been made by some such process. Pliny says that Nero, the tyrant, had a ring with a gem in it which he looked through and watched the sword play of the gladiators, more clearly than with the naked eye. So Nero had an opera glass. Mauritius, the Italian, stood on the promontory of his island and could sweep over the entire sea to the coast of Africa with his *nauscopite*, which is a word derived from two Greek words meaning to see a ship. Evidently Mauritius, who was a pirate, had a marine telescope. The signet of a ring in Dr. Abbot's museum, said to belong to Cheops, who lived five hundred years before Christ, is about the size of a quarter of a dollar and the engraving is invisible without the aid of glasses. In Parma is shown a gem once worn on the finger of Michael Angelo, of which the engraving is two thousand years old, in which there are the figures of seven women. A glass is needed to distinguish the forms at all. Layard says he would be unable to read the engravings on Nineveh without strong spectacles, they are so extremely small. Rawlinson brought home a stone about twenty inches long and ten wide, containing an entire treatise on mathematics. It would be perfectly illegible without glasses. Now, if we are unable to read it without the aid of glasses, you may suppose that the man who engraved it had pretty strong spectacles. So, the microscope, instead of dating from our time, finds its brothers in the Books of Moses—and these are infant brothers.

THE OLD DYES.

For the Egyptians, color was a means of recording history. We find upon the stucco of their walls their kings holding court, their armies marching out, their craftsmen in the ship yard with the ships floating in the dock, and in fact we trace all their rites and customs painted in undying colors. The French, who went to Egypt with Napoleon, said that all the colors were perfect except the greenish white, which is the hardest for us. They had no difficulty with the Tyrian purple. The burned city of Pompeii was a city of stucco. All the houses are stucco outside, and it is stained with Tyrian purple—the royal color of antiquity; and the flaming hues are as bright as if painted but yesterday. Come down from Titian, whose colors are wonderfully and perfectly fresh, to Sir Joshua Reynolds, and although his colors are not yet a hundred years old, they are fading; the colors on his lips are dying out, and the cheeks are losing their tints. He did not know how to mix well. The French have a theory that there is a certain delicate shade of blue that Europeans cannot see. Ruskin says that we cannot imitate in colors that would last for twenty years the magnificent scarlet in old illuminated missals, now five centuries old.

ANCIENT MASTER ARTISANS.

Taking the metals, the Bible in its first chapters shows that man first conquered metals there in Asia, and on that spot to-day he can work more wonders with those metals than we

can. One of the surprises, that the European artists received when the English plundered the summer palace of the King of China, was the curiously wrought metal vessels of every kind, far exceeding all the boasted skill of the workmen of Europe. English surgeons going to India are advised to have their instruments gilded because English steel cannot bear the atmosphere. Yet the Damascus blades of the Crusades were not gilded and they are as perfect as they were eight centuries ago. There was one at the London Exhibition, the point of which could be made to touch the hilt, and could be put into a scabbard like a corkscrew, and bent every way without breaking. If a London chronometer maker wants the best steel to use in his chronometer, he does not send to Sheffield, the center of all science, but to the Punjab, the empire of the seven rivers, where there is no science at all. The first needle ever made in Europe was made in the time of Henry the VIIIth, and made by a negro; and when he died, the art died with him. Some of the first travelers in Africa stated that they found a tribe in the interior who gave them better razors than they had.

CANALS.

The Suez Canal absorbs half its receipts in cleaning out the sand which fills it annually, and it is not yet known whether it is a pecuniary success. The ancients built a canal at right angles to ours, because they knew it would not fill up if built in that direction, and they knew such a one as ours would. There were magnificent canals in the land of the Jews, with perfectly arranged gates and sluices. We have only just begun to understand ventilation properly for our houses; yet late experiments at the Pyramids in Egypt show that those Egyptian tombs were ventilated in the most perfect and scientific manner.

Again, cement is modern, for the ancients dressed and joined their stones so closely that, in buildings thousands of years old, the thin blade of a penknife cannot be forced between them. The railroad dates back to Egypt. Arago has claimed that they had a knowledge of steam. A painting has been discovered of a ship full of machinery, and a French engineer said that the arrangement of this machinery could only be accounted for by supposing the motive power to have been steam.

OLD HINTS OF NEW THINGS.

The Duchess of Burgundy once took a necklace from the neck of a mummy and wore it to a ball given at the Tuilleries, and everybody said they thought it was the newest thing there. A Hindoo princess came into court, and her father seeing her said: "Go home, you are not decently covered—go home;" and she said, "Father, I have seven suits on;" but the suits were of muslin, so thin that the king could see through them. Four hundred and fifty years ago the spinning machine was first introduced into Europe. Yet we have evidence to show that it made its appearance two thousand years before.

We have not an astrology in the stars serving only the kings and priests; we have an astrology serving all those around us. We have not a chemistry hidden in underground cells, striving for wealth, striving to change everything into gold. No; we have a chemistry laboring with the farmer, and digging gold out of the earth with the miner. Ah! this is the nineteenth century, and of the hundreds of things we know, I can show you ninety-nine of them which have been anticipated. It is the liberty of intellect and a diffusion of knowledge that has caused this anticipation.

Illustrations from the Notebooks of Leonardo da Vinci



WORKING BACK TO THE LABORATORY

An instance wherein the mill's sales department, foreseeing an opportunity, asked its technological staff to provide a new product . . . which attained unusual results.

IN THE FIELD OF FASHION FABRICS for both men and women, the current trend is centered strongly about the soft and suede-like feel. After a long period during which the consumer's choice of textile finishes was circumscribed by wartime urgencies, and mills were glad to be able to produce enough hard-surfaced goods to meet the swollen demand, the reaction was quite logically in the direction of more luxurious materials.

This explains, in some measure, the brisk demand for velvets, cashmeres and other fabrics which are soft and soothing to the hand. But by the same token it also presented to the rayon mills the challenge to produce new fabrics which, while evidencing the soft hand which is in such strong favor, would include also the elements of durability, versatility, and price within the reach of the many.

At Greenwood Mills the challenge was accepted by the sales department, and then passed on to the technological staff with this request, "Give us a duvetyn, soft enough to take its place with the velvets and vicunas of today. It must have the softness of hand, the richness of pile, the quality of manipulation that designers and manufacturers need; it must be suede-like, but not stiff; it must be crush resistant, washable, color-fast; and it must be competitive in price."

Eighteen months later the sales department received its final samples, together with a pleasant surprise. The fabric appeared to be woven of fine wool, but was 100% spun rayon. When they had sample garments made up by manufacturers . . . jackets, skirts, slacks, sport coats and even hats . . . they noticed that instead of sagging or losing luster the fabric actually gained in bloom and resilience as the garments hung.

This is the kind of creative thinking AMERICAN FABRICS has advocated for the textile industry. Greenwood did not merely bring out an experimental idea and then hope to find a market; instead, they selected a logical opportunity and by dint of vision and energetic effort worked to create a specific fabric to fill a niche. At the same time, we believe that the unusual new type of construction swatched on this page will stimulate both Greenwood and other fine mills to open a completely new field of fabrics of this type.

We foresee, too, that as mills master the basic technique which underlies this cloth, they will be coming forth with new and interesting practical blends containing such synthetics as Dynel, Orlon, Nylon and Vicara. Each new construction will be engineered to a specific end purpose, and a profitable market will be waiting.



The hand imparts the convincing appeal of luxury and softness in this 100% spun rayon Duvetyn by Greenwood Mills. The special Rochelle AC crush-resistant finish greatly widens the field of potential end product uses.



Certificate of Excellence

awarded by

American Fabrics

to

in recognition of outstanding
achievement in fostering American
leadership in the world of Textiles

1950-51

BY THE BOARD OF EDITORS OF AMERICAN FABRICS

The Board of Editors of **AMERICAN FABRICS** has awarded the above Certificate of Excellence to a number of textile organizations which have contributed measurably to maintaining American textile eminence during the past year.

RECOGNITION

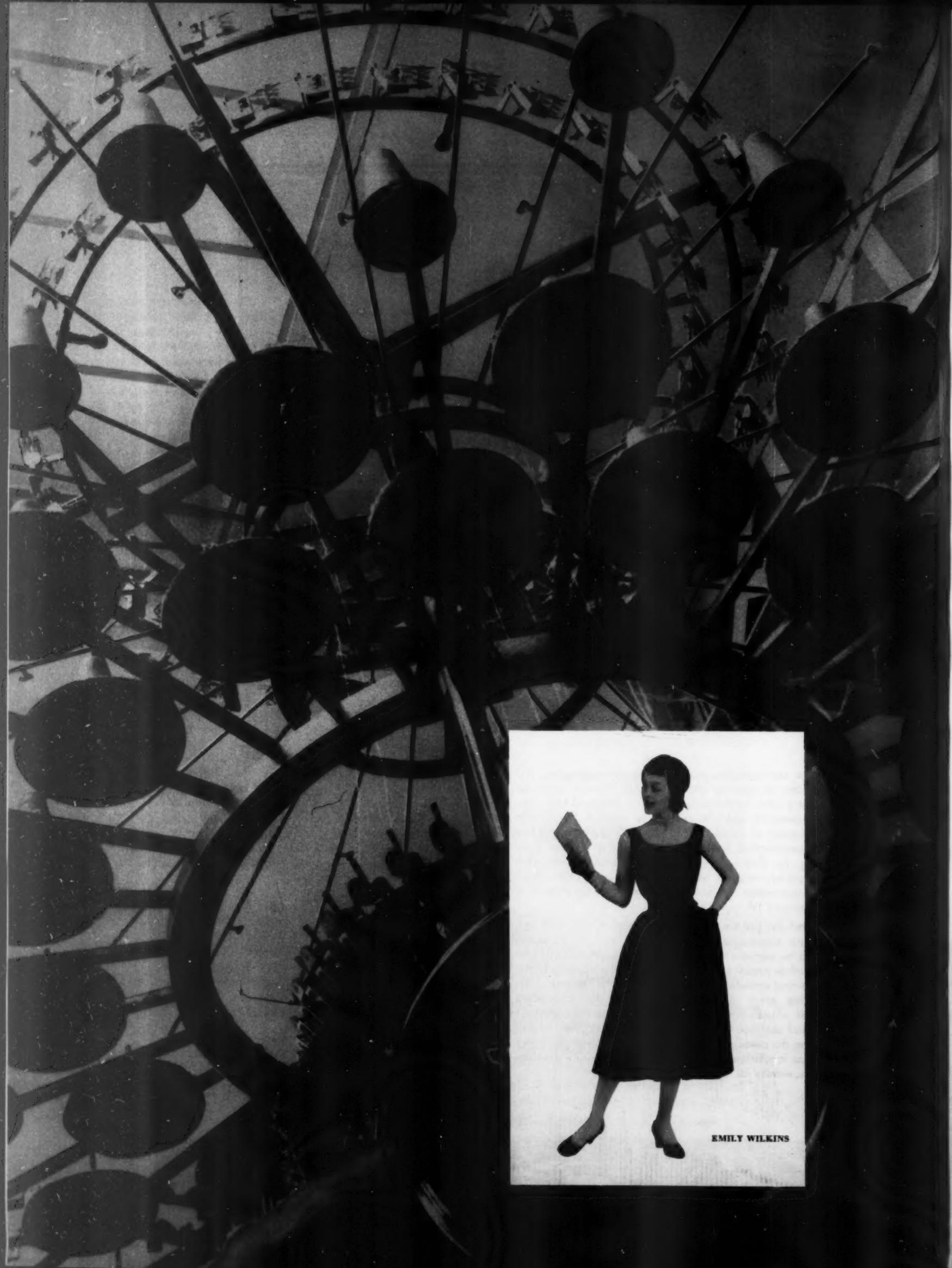
UNDER ANY CONDITIONS and in any circumstances, it is meet that recognition should be given to those within an industry who, by the conduct of their business, point the way upward to new achievement. In times like these, with the urgency of war preparation suggesting easier, albeit less constructive, methods of procedure, it is even more fitting, the Editors of **AMERICAN FABRICS** believe, that recognition continue to reward those companies which adhere, in spite of abnormal demands, to the American tradition of "doing it better all the time."

Beyond the pressing problems of coping with our own defense requirements and those of the other nations which, as signatories of the North Atlantic Pact, will be entitled to assistance in fabric procurement; despite the restricting conditions of the ESA order of December 19, freezing gross margins; and despite the harrowing ordeal of effecting a sane balance between customer demand and equipment capacity, there will come forth during the coming twelve months . . . as they did under similar conditions during the war years . . . developments worthy of the industry's accolade.

They will emanate from many and varied and sometimes unexpected sources. A mill in Connecticut may develop a faster and better way to fabricate nylon into parchutes. A woolen mill, weaving precious fibers, may loom another cloth far surpassing the handwork of the old European families. From a converter may spring a fresh and stimulating approach to color; or a cotton mill may lift the entire industry level with a multicolor printing process at monotone cost.

Whence these contributions will come, none can predict. But of this we are certain: The underlying spirit which has raised the American textile industry to the world pinnacle can not, *will not* be suppressed or shunted aside no matter what war preparation may require. And to those companies which make real and practical contribution should go continued recognition.

The Editors of **AMERICAN FABRICS** will consider, gratefully, our readers' recommendation for recipients of the Certificate of Excellence during the year 1951-1952.



EMILY WILKINS



In essence, the underlying characteristics of these fashion fabrics so favorably received by women today are a development of the stockinette which was the underwear industry's backbone before the turn of the century.

WORSTED WOOL JERSEY MATCHES A SOCIAL TREND

The trend toward casual living and the enterprise of mills in developing more practical constructions emphasize the eminent suitability of this fabric for many types of apparel.

ONE OF THE PRIME EXAMPLES of how the textile industry is meeting the requirements of a changed world through changed fabrics is to be found in an examination of what is currently being achieved by the knitters of wool jersey. Although the process of knitting fabrics goes back in history to 1589, when the Reverend Mr. William Lee of Calverton in England invented a machine to knit stockings for the women of Queen Elizabeth's court, the modern American counterpart is so vastly different that the two processes appear to be almost unrelated.

Background and History

The actual knitting of cloth is not so modern, however, as a 16th Century invention. Archaeologists and excavators have dis-

covered vestiges of hand-looped fabrics among the ruins of Dura-Europos, which fell in the year 256 A.D.; they undoubtedly antedated this era by considerable time, because the Bible refers to . . . *a great sheet knit at the four corners*.

Hand-knit garments were popular by the time of William the Conqueror, and records dating from the reign of Henry VII establish that the women of England were eager knitters during that period. What the Reverend Mr. Lee achieved with his invention of a knitting machine was to broaden the field of the potential uses of knitted fabrics as well as their users. For a long time England was able to maintain a virtual monopoly of this branch of the textile industry, because it established forbidding

(please turn the page)

The steel engraving below shows how knitting needles were hand forged and shaped inside an XVIII Century workshop





PHILIP MANGONE



ELEGANCE

Wool Jersey's characteristics are so perfectly attuned to the American trend toward casual living that this fabric is selected by women as a favorite for both functional and high-fashion costumes.

Worsted Wool Jersey . . . continued

tariffs and laws to prevent the export of knitting machines to other countries.

Early in the 19th Century the first specimens of English machines were smuggled into the United States, and with these to work from American textile workers made not only duplicates but began to improve on the models. In the year 1950 the knitting mills of America totaled 3,126 and shipped close to a billion dollars' worth of goods. In this category are included the knitters of fabrics, hosiery, underwear, gloves, and other articles; but it is the industry-within-the-industry of the wool jersey field which bespeaks and deserves particular note.

Attributes of Wool Jersey

Wool jersey, originally called *stockinette*, is made of soft twisted yarns. Generally it has a nap which varies according to

the desired weight and finish of the fabric. Possibly the most distinguishing characteristic of wool jersey is that, due to the mechanics of its construction, it possesses relatively high elasticity. In the early days of jersey knitting this tended to be a liability rather than an asset, because frequently the consumer found dissatisfaction with the way a wool jersey garment would sag or bag with wear.

Meeting Today's Needs

As technological experience with the fabric was gained, mills learned how to knit in such a way that wool jersey retained its elasticity and at the same time held its original shape even under circumstances of extreme stress. At the same time, refinements were attained in the types of yarn which could be knitted, and new improved machinery came into the hands of the knitters; so that by the time this

Worsted Wool Jersey
by I. A. WYNER

The broad span between the wool knit and jersey garments of yesteryear and those which adorn today's fashion magazines is mainly the result of improved technology and ingenious attachments to basic knitting machines.



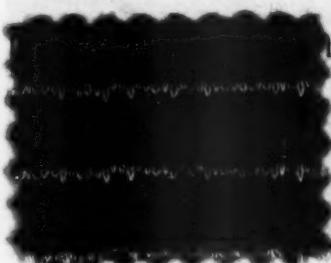
JACQUES FATH



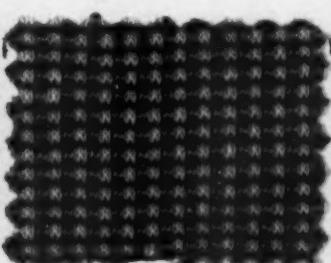
ELEGANCE

Jersey Waists.

As true today as when it was written almost a hundred years ago: *There is no article of wearing apparel that ever was so universally worn or desirable as the jersey, both for ladies and children, the most meritorious feature being that, while fitting closely to the figure, it does not restrain the movements of the body, but, in fact, is more comfortable than any dress or waist that could be made.*



Jersey of Worsted Wool with
Rayon by WILLIAM HELLER



Jersey of Worsted Wool and
Cotton by WILLIAM HELLER



Worsted Wool Jersey
by SECURITY MILLS



Wool, Cotton and Metallic Knit
Blend by BRITTON MILLS

country entered the second World War, the producers of wool jersey could offer a product which embodied both flexibility and functional wearing qualities which were highly desirable.

Wool jersey flattered the figure; it did not wrinkle or become shiny despite long and hard wear; it was light in weight, moderate in price, and required very little care on the part of the wearer. No wonder, then, that the American consumer turned a favoring eye on wool jersey. The very factors which culminated in the trend toward more casual and more outdoor living found their parallel in this type of fabric.

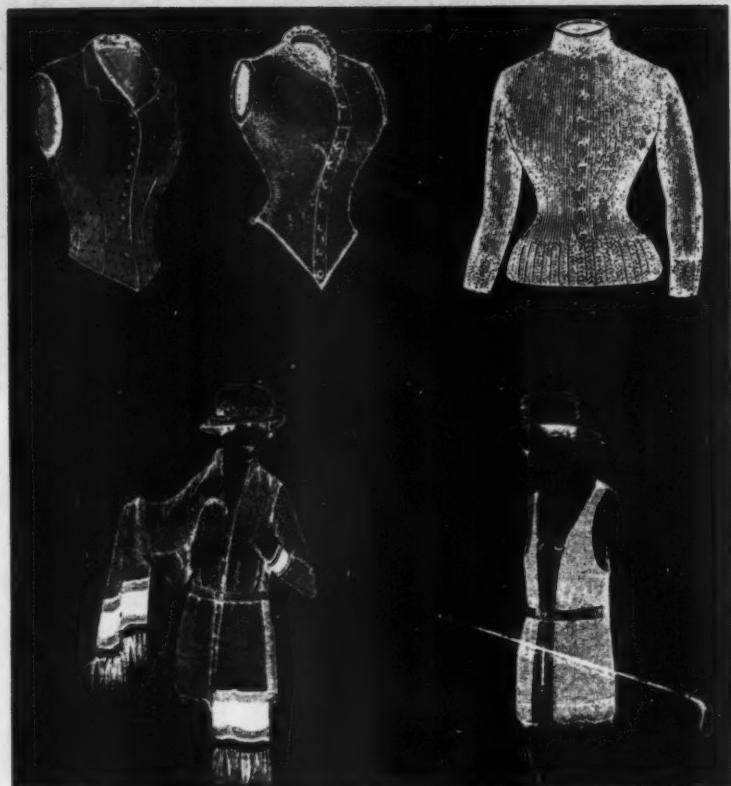
At the outset wool jersey became a popular fabric for sports-wear, both active and spectator; but it was not long before the designers of other types of apparel learned that the soft pliability of the fabric had an innate appeal to women, and that it

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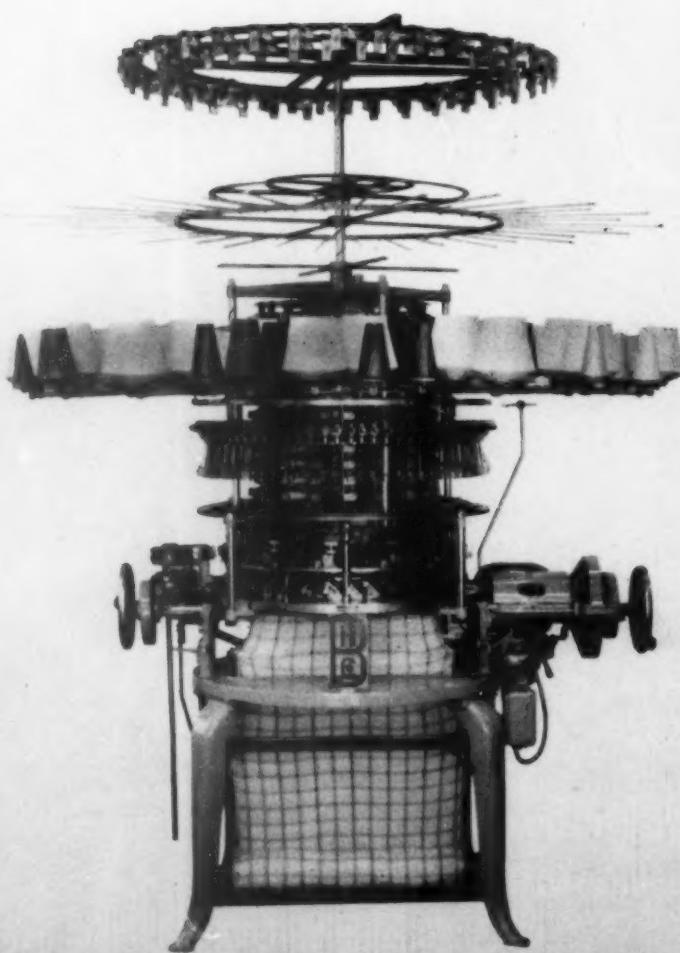


Worsted Wool and Vicara Blend
by PRINCETON KNITTING MILLS





YESTERDAY'S FASHIONS may appear strange today, but these styles of fifty years ago indicate the continuous popularity which accompanies knitted fashions for women.



WARP-KNITTING MACHINES INCLUDE THE FOLLOWING CATEGORIES:

The *Milange* which produces a diagonally designed fabric.
The *Simplex* which produces a double-faced fabric.
The *Raschel* which produces a ribbed fabric.
The *Cut-Presser* which knits and tucks for a set number of courses and then reverses, to create an alternating surface design.
The *Morretti* which produces a tubular fabric.
The *Cidego* which produces a fancy fabric.
The *Duplex* which produces a two-faced fabric.
The *Kayloom*, like a Raschel, with knitting attachments added.
The *Jacquard Raschel* which is a Raschel machine equipped with a Jacquard attachment that permits intricate drop-stitch patterns to be knitted.
The *F.N.F.* which is a high-speed tricot machine with a new type of needle.

The attainment of wool jersey's present status would have been impossible without the contribution from the makers of knitting machinery. At the left we show one of the small diameter circular knitting machines made by Brinton; on the opposite page, an automatic striping and pattern placer by Supreme. With equipment such as these, mills have been able to market jersey articles of many added types.

THE MAJOR EFFECTS IN WARP-KNITTING ARE AS FOLLOWS:

Flat Knitting which is done on a flat-bed machine to produce the desired width and shape.

Reverse Knitting which is actually a flat-knit fabric using the back as the face.

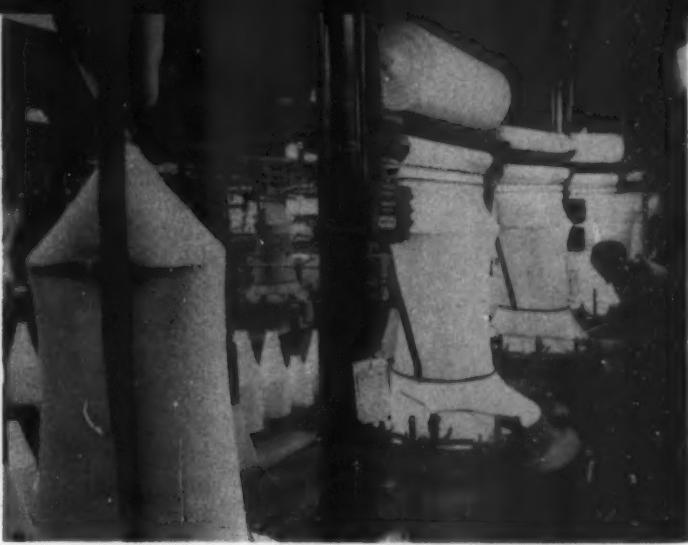
Purl Stitch which shows the courses as pronounced horizontal ridges on both sides of the fabric.

Rib Stitch in which the wale varies on opposite sides of the fabric.

Tuck Stitch which accumulates two or three yarns on one needle.

Cardigan Stitch, actually a tuck stitch, which gives a thicker, warmer and more durable fabric.

Double Knitting, which implies extra thickness by the use of extra yarn.



A corner of Security Mills' jersey knitting room with a supervisor checking up on the production of a circular knitter.

Worsted Wool Jersey . . . continued

could therefore be used to make other articles. Today we find wool jersey used in dresses for both daytime and evening wear, suits, skirts, blouses, swim suits, play clothes, pajamas . . . and the latest development is in the field of sport shirts for the great number of men who like the comfortable and absorbent qualities of wool, especially when coupled with the shape-conforming features of jersey and the porosity of the construction which permits evaporation of skin moisture.

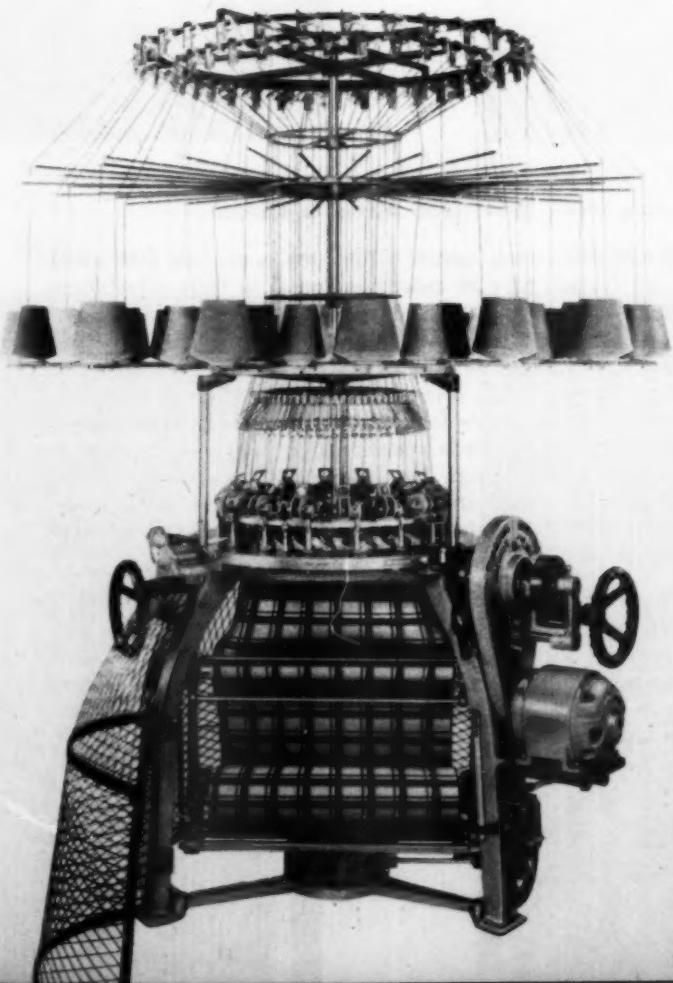
The Two Basic Knitting Machines

The two basic types of knitting machines are the circular and the flat. It is the circular machine which is used for wool jersey cloth. In this the yarn travels around and around, producing a continuous tube of cloth. One of the later developments in circular knitting, which resulted in a sharp decrease in production costs and thereby put wool jersey within the reach of a greater consumer market, was the process of multiple feed. Instead of working one yarn at a time, this process permits the feeding of many yarns through the machine, one after the other; thus, by feeding five yards into the knitting machine instead of one, it makes a yard of jersey tubing five times as fast . . . or, to put it another way, the multiple feed process enables the knitter to

produce five yards, while the single feed machine could produce only one in the same time.

Currently a number of fancy weaves are available in wool jersey, mainly because of new attachments and the development of such machines as the Supreme and the Brinton units represented by the tuck-presser and lay-in stitches. In addition to the wool jersey division, there are also different branches of the wool knitting industry; these work with warp-knitting machines which may be classified under the general heading of the Milanese type.

In the wool-worsted jersey field, there is no fixed point today to denote where the knitters of wool jersey must remain in their development program. They can, and do, use whatever type of knitting equipment or whatever techniques in knitting will achieve a fabric suited to today's needs. A generation ago the mention of wool jersey evoked but one picture in the consumer's mind; today it conjures up a galaxy of unusual and appealing fabrics. The makers of wool jersey are continually experimenting with new developments in weaves and machinery. Their versatility, their alertness and their flexibility in the past two decades are proof of their ability to move with the times and meet whatever challenge the future may present • END





CLAN TARTAN FOLLOW-UP...Weavers and converters adapt the color, the pattern interest, and the romantic lore of authentic Scottish Tartans to miniature and giant sizes, and thereby expand their usefulness.



All wool woven by Rockford in exaggerated width. Pleated, the pattern falls into exact blocks.

Tartans be promoted on an industry-wide basis, our mills and converters have already disposed of more fabrics printed or woven in Clan Tartan designs than the entire nation of Scotland uses in a full year.

Elsewhere this would be deemed a successful promotion; it would, in other lands, probably be considered as having reached the point of saturation. But the American textile industry, aware of the cycle of Fashion, knows that the 1950 acceptance by the public of Clan Tartans indicates that there are still several important fashion seasons in store for this trend . . . providing that the industry promulgates newer

THE UNIQUE ABILITY to adapt and to reshape basically sound ideas, so that they may be utilized repeatedly with increasing benefit, is native to American industry. In the very first production season following the recommendation by AMERICAN FABRICS that Clan

forms, newer faces, from season to season.

One of the lessons learned at the very outset was that, while Clan Tartans have an enormous appeal in their colorfulness and their rich historic and romantic lore, the sizes of the bands and bars precluded their use in many types of merchandise in which the pattern must not be too obvious. Working from that point, several new 1951 versions of Clan Tartans are in *miniature* format. None of the distinctiveness of the originals has been sacrificed; the designs are just as authentic, even though they have been reduced to a point of more universal utility. Still other versions are enlargements over the original sizes; these are especially effective for pleated articles.

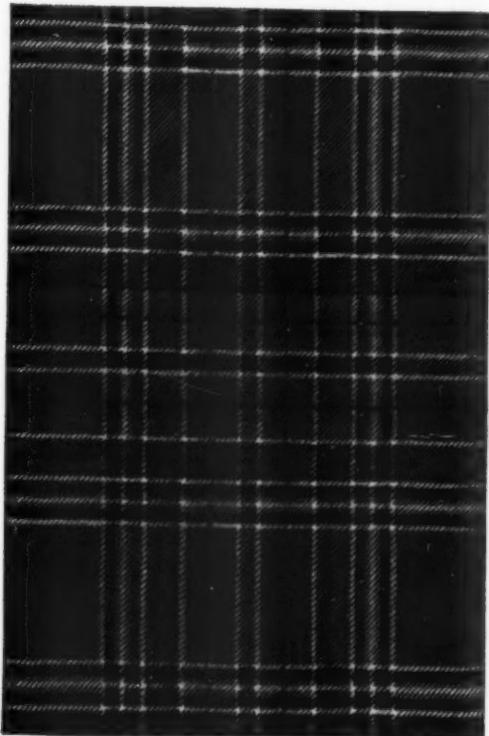
To those manufacturers and retailers who relished their first taste of Clan Tartan promotions during 1950, this new approach will be of great interest. On this page we show two typical instances of how well the miniature Clan Tartans have been executed; there is sufficient variety in the market, in type and in fabric, to suit all needs.



. . . the Authentic Clan Tartans, an ever-stimulating repository of inspiration for colorful fashion promotion



MACMILLAN



MACBEAN

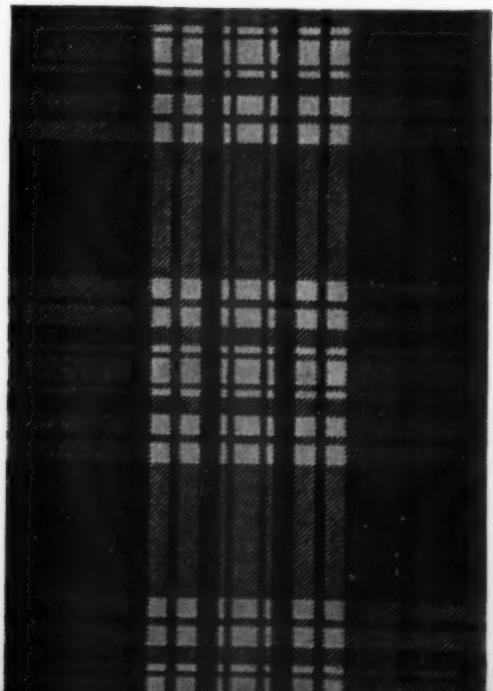
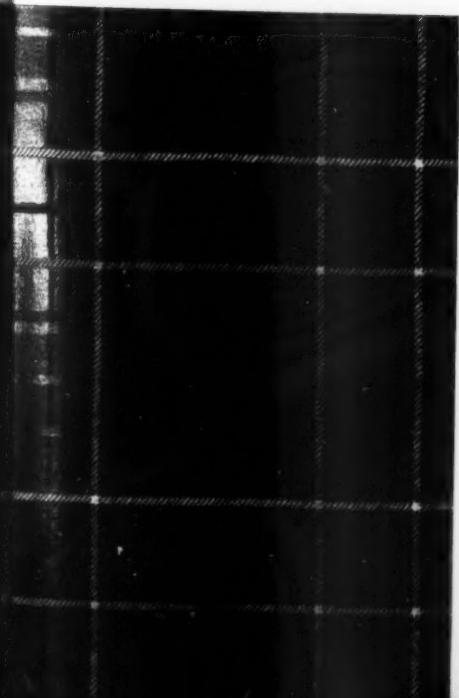


DAVIDSON

MACALPINE

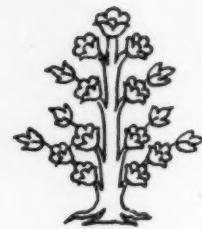
MENZIES, BLACK AND WHITE

CAMERON



RUG ART OF THE ORIENT

COMES TO AMERICAN HOMES



Masterpieces from two famous collections are being reproduced in many households, stimulating sales of wool yarns



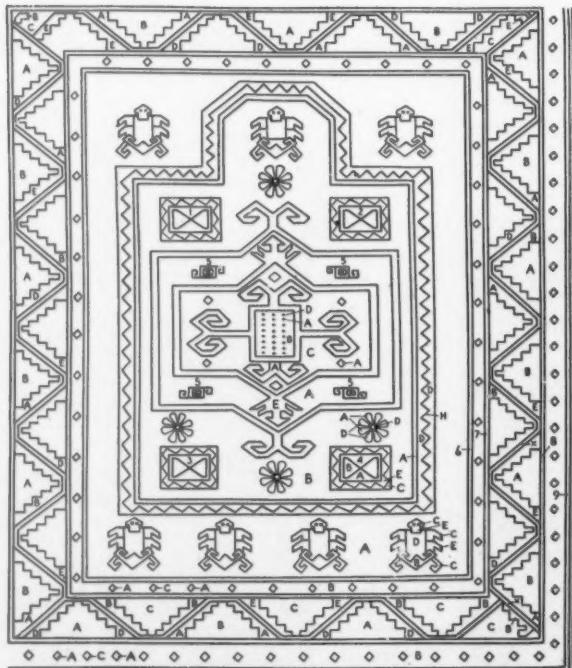
THE difference between the American and foreign business philosophy is that European industry is content to continue making the same things in the traditional ways, so long as there is a market, whereas the American manufacturer is always striving to find new ways to sell his product . . . and, if possible, to create new needs for his goods. The end result, if the textile industries may be used as a yardstick, is that the American textile industry today towers over that of Europe both in size and prestige.

As illustration of the typically American technique of creating a new field for an established product, here is the excellent development of the James Lees plan which permits the average household to possess faithful reproductions of fine Oriental rugs and carpets.

The first step was to determine which rugs would be most

desirable to the multitude of home makers. It was decided that the James F. Ballard Collection in the Metropolitan Museum of Art and the Joseph Lees Williams Collection in the Philadelphia Museum of Art offered the greatest possibilities as examples of Oriental rug weaving. Eight fine examples were chosen. The next step was the preparation of a practical, simple and relatively inexpensive method for home knitters to duplicate these masterpieces; and so, for each one, James Lees prepared a quite complete kit. In each kit are the following: a color reproduction of the original rug, a warp cloth, a black-and-white working diagram indicating the number and type of stitches, complete instructions for efficient working, and, of course, an assortment of the necessary yarns in the exact shades and quantities.

Thus James Lees, through its Columbia Yarns division, combined the effective force of two strong appeals to sell more knitting yarn: the innate desire among many women to decorate their homes with their own handiwork, and a way to possess authentic reproductions of rare and beautiful Oriental rugs at a fraction of the worth of the originals.



HOW COLUMBIA MAKES IT SIMPLE FOR WOMEN TO WEAVE THESE RUGS:

At right is a miniature reproduction of a Kazak Prayer Rug (39x46 inches) in the James F. Ballard Collection of the Metropolitan Museum. Like most of the available examples of fine Persian rug weaving it is 18th Century work. The animal represented in the crossbands is presumably a scorpion.

At left is a black-and-white working diagram of the Kazak Prayer Rug, which is on the cover of a four-page instruction booklet inside which are complete step-by-step instructions.





The original of this rug in the Joseph Lees Williams Collection in the Philadelphia Museum, exemplifies the extraordinary skill with which the intricate Oriental patterns were woven.



A rare example of the fine rug weaving of China during the period of the Ming dynasty (1368-1644) when art was nurtured and encouraged. The pleasing coloration and the graceful drawing of the devices in the field pattern are characteristic of the best Chinese work of the time. Note the use of the Taoist symbols such as the basket of flowers, the lotus and the gourds.

The Arabic inscriptions around the border of this rug are from the second chapter of the Koran:

Allah is He besides whom there is no god, the Everliving, the Self-subsisting by whom all subsist; slumber does not overtake Him nor sleep;

whatever is in the heavens and whatever is in the earth is His; who is he that can intercede with Him but by His permission?

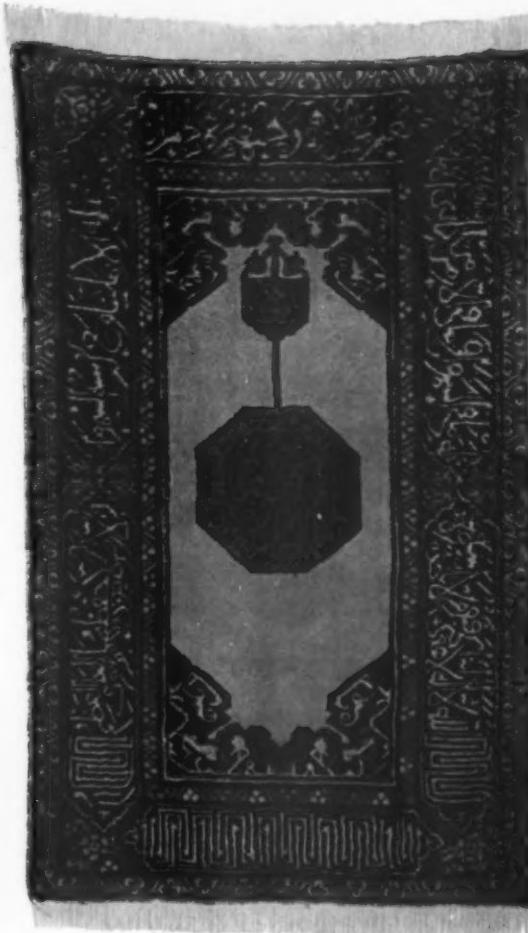
He knows what is before them and what is behind them, and they cannot comprehend

anything out of His knowledge except what He pleases;

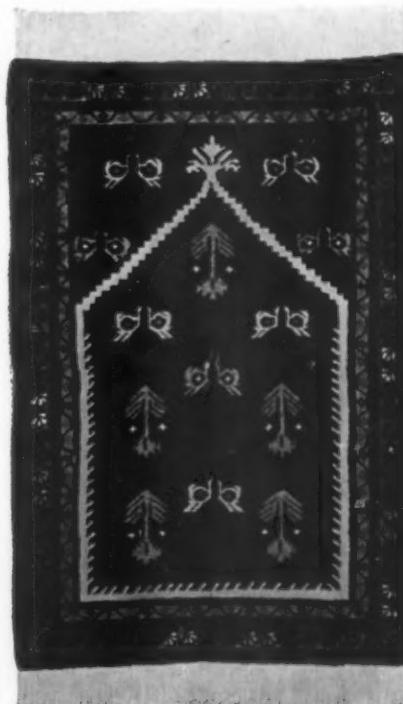
His knowledge extends over the heavens and the earth and the preservation of them both tires Him not, and He is the Most High, the Great.



Another example of the Persian rug weaver's artistry, also part of the Williams Collection.

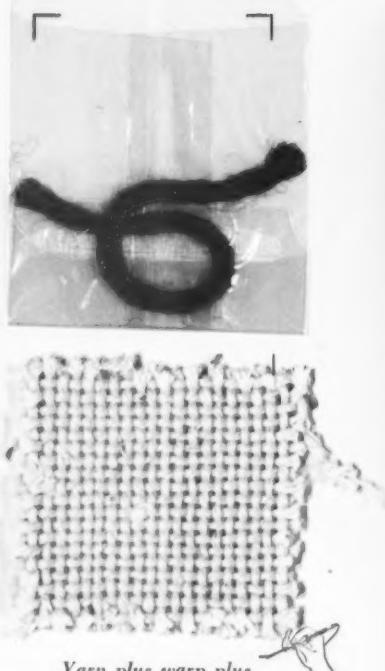


This Turkish prayer rug has two mihrabs symmetrically at opposite ends of the field. The tulip and carnation motives in the corners, and the clouds and disks, resemble the ornamentation on Asia Minor faience of the 16th-17th Centuries.



A Prayer Rug, symbolic in design. The owner spread it on the ground at times of prayer, the apex pointing to Mecca.

Reproduction of MAIN STREET, U.S.A. by Stevan Dohanos



Yarn plus warp plus



A broad variety of motifs, to harmonize with major decorating themes, presents the imaginative housewife with an opportunity to transform drabness to beauty

MODERN FLOOR ART ALSO BUILDS A YARN MARKET...

IN RECOGNITION OF the growing trend toward modern art and decor in American homes and offices, James Lees initiated the entirely new decorative technique of *painting on the floor*, with the introduction of a group of modern masterpieces which can successfully be reproduced in hand-hooked rugs.

They commissioned artist and teacher Stevan Dohanos to do a set of typically American scenes, one of which is reproduced at the top of this page. In addition, they created a group of motifs which could be used to brighten generally dull stair carpets. Again, as in the case of the Oriental reproductions, each unit is prepackaged so that there can exist neither confusion nor reluctance on the part of the home knitter or weaver to engage in the task or pastime of creating a decorative piece for her home.

The rugs are intended to serve almost as American documentaries, expressing the homey qualities of the land and recording the colorful and exciting way in which we live today. They glorify the usual . . . give importance to familiar or utilitarian things.

What may well establish a notable change in the use of stair carpeting is the Columbia set of designs for treads and risers. Whether an individual chooses to use the designs on both, or limits herself to hand-hooking a motif only on the risers, her stairway is transformed from a mere utilitarian (and generally stultified) object to an integral element in the home's decorative scheme. This is an opportunity not to be overlooked by the ingenious decorator, or by the home-maker ever on the lookout for simple ways in which she can lend a new face to an old decor •

EDUCATING THE NEXT GENERATION TO HAND KNITTING

Among the numerous industry-wide educational programs now in effect, that of the Institute for Hand Knitting is significant

ALMOST AS SOON AS a European girl child is able to manipulate her small fingers, she is given her first lesson in knitting. On the other side of the ocean, for most families knitting is an economic necessity. They simply cannot afford to buy and replace the many articles of clothing and home decoration used in the daily life of the home.

This economic pressure from beneath, which provides a steady potential market to the wool yarn producer in Europe, is limited in our own country. While there are, and probably always will be, a certain number of women and girls who knit for reasons of economy, the American spinners of wool knitting yarns were not content to risk their business future on the possibility that this number might increase, nor could they overlook the possibility that future developments in manufacturing and merchandising by the makers of finished goods might remove a substantial portion of the potential knitting market.

The major producers of yarn banded together to protect their existing market, and then expand it. The first step, taken late in 1946, was the formation of the Institute for Hand Knitting on the basis of a completely mutual, non-profit and non-political basis. After studying the problem, the Institute came forward with a plan which consisted of two separate and distinct objectives:

1. Retain the interest and purchasing of the existing market by developing new items and new knitting enthusiasm. Mainly, this was the assignment for the individual knitting yarn spinners, although the Institute developed the basic approach to accomplish the purpose.
2. Develop a really important market for the future by educating school children to the enjoyment as well as the techniques of home knitting of various articles.

Because the most direct and most productive method for attaining the second objective was by working through the schools themselves, the Institute for Hand Knitting set out to build a plan which would not only create interest among the nation's top educators, but would gain enthusiastic cooperation from the teachers themselves. It had to be simple; it had to comply with established principles in teaching; it had to fit into schools' curricula; and, finally, it had to offer sufficient incentive to the pupils to make them want to learn how to knit.

Obviously the Institute itself could hardly furnish the personnel to teach the millions of young school girls, so the first step was to teach the teachers. Qualified women worked with normal schools and universities on this project, and under the sponsorship of the New York Board of Education it was launched in November 1947. At the moment, the course has graduated 1,736 teachers in New York City alone, and over 100,000 children are learning knitting at the hands of these teachers now proficient in the craft.

The Program Expands

Branching out from the New York City program, the Institute has already found additional and fertile fields in which to sow the seeds of the knitting craft. In addition to the public school systems, such groups as parochial schools, colleges and the Girl Scouts now have guided courses in knitting. The Institute also is currently starting project work in therapy with polio leagues and hospitals.

Philadelphia and Trenton were the next two large cities on

the Institute's child education program, and 291 teachers from these two cities' schools have already been graduated; in addition there are several hundred more who have since enrolled. As the broad program gained experience, a tested-results plan formulated itself along these lines:

1. Discuss the project with the local Board of Education.
2. Circulate bulletins to home economics, elementary and arts-and-crafts teachers.
3. Organize an 8-weeks teachers' training course under a local instructor trained in the Institute methods.
4. Attend the opening meeting of the class, distributing free yarn, needles and teaching material for the first session.
5. Attend the fourth session of each new course to check on development.
6. Plan graduation exercises, give out Institute diplomas, and exhibit examples of the work of the class to the press and members of the local Board of Education.

After the teachers' course is completed, the Institute does a thorough follow-up job with each teacher graduate. It sends out a questionnaire checking on her use of the course, supplies supplementary material to be given to students, works out special projects where requested, and offers a continuous advisory service which helps to maintain the teacher's interest in her work with her pupils.

With its experience in New York and the Philadelphia-Trenton area behind it, the Institute has already branched up into New England. From Connecticut to Maine and Vermont, teacher training programs in the knitting craft are in work, and from this nucleus it is expected that a fine network of knitting teachers will branch into every community in the Northeastern states.

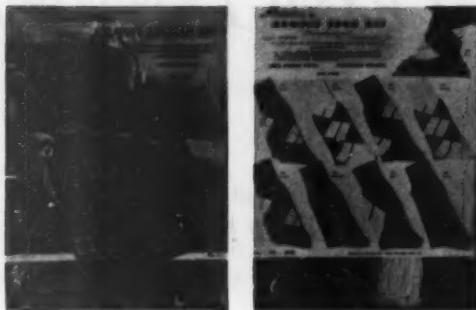
On the other side of the continent, simultaneously, a similar program has been launched by the Institute in Los Angeles, with the cooperation of the Los Angeles Board of Education and the assistance of Bullock's store.

The Harvest Beginning

To indicate the truly national interest which this program has aroused, last June in Boston the Institute's booth at the Home Economics Convention registered 2,650 teachers as visitors from forty states, and seven territories and foreign countries!

As can be easily imagined, a program based on such sound planning opened up great possibilities for consumer publicity, and the women's pages of newspapers and magazines are frequently filled with pictures of new articles which can be knitted at home, together with accurate and inspirational information covering the necessary instructions. National contests have been staged likewise to stimulate the interest of both women and children. The entire program continues to gain in scope.

The Institute, while gratified with its success thus far, realizes that it has far to go before the program can be called truly national and thorough. Each added city on the list indicates a respectable number of next-generation knitters, and it is anticipated that before very long the progressive yarn producers who invested their time and money in this program will find they own a paid-up insurance policy for the future of their industry.



A sound pre-packaged merchandising program by a leading knitting yarn producer provides retailers with a steady flow of new customers for the needlework department.

SELLING SPECIFICS ALWAYS SELLS MORE GOODS

ON THE PRECEDING PAGES, the reader has been posted on the long-range, constructive program in which all of the mills which spin knitting yarn have joined to develop the coming generation of home knitting enthusiasts. But lest you obtain the impression that this is the beginning and the end of what is being done to develop new customers, as well as stimulate the practiced home knitter to the use of additional yarn, we recount here the general outline of a plan which the Bernhard Ulmann Co., producers of both Bear Brand and Fleisher's knitting yarns, have been carrying on for a considerable period of time . . . with excellent results for the retailer.

Basing its thinking on the business axiom that the best way to promote a line is by promoting one strong item at a time, the executives of Bernhard Ulmann decided that the best way to persuade more women to take up home knitting was by suggesting items singly . . . always taking care that the item was of timely interest, of broad appeal, and simple to knit. If, they reasoned, they could once get a woman to knit a pair of socks, or an afghan, or any similar items in general demand, they felt that the self-satisfaction and praise which she would derive would be the greatest urge to keep her busy with knitting needles.

On this broad assumption, they selected certain items and did a remarkable job of merchandising each one for the retailer. In

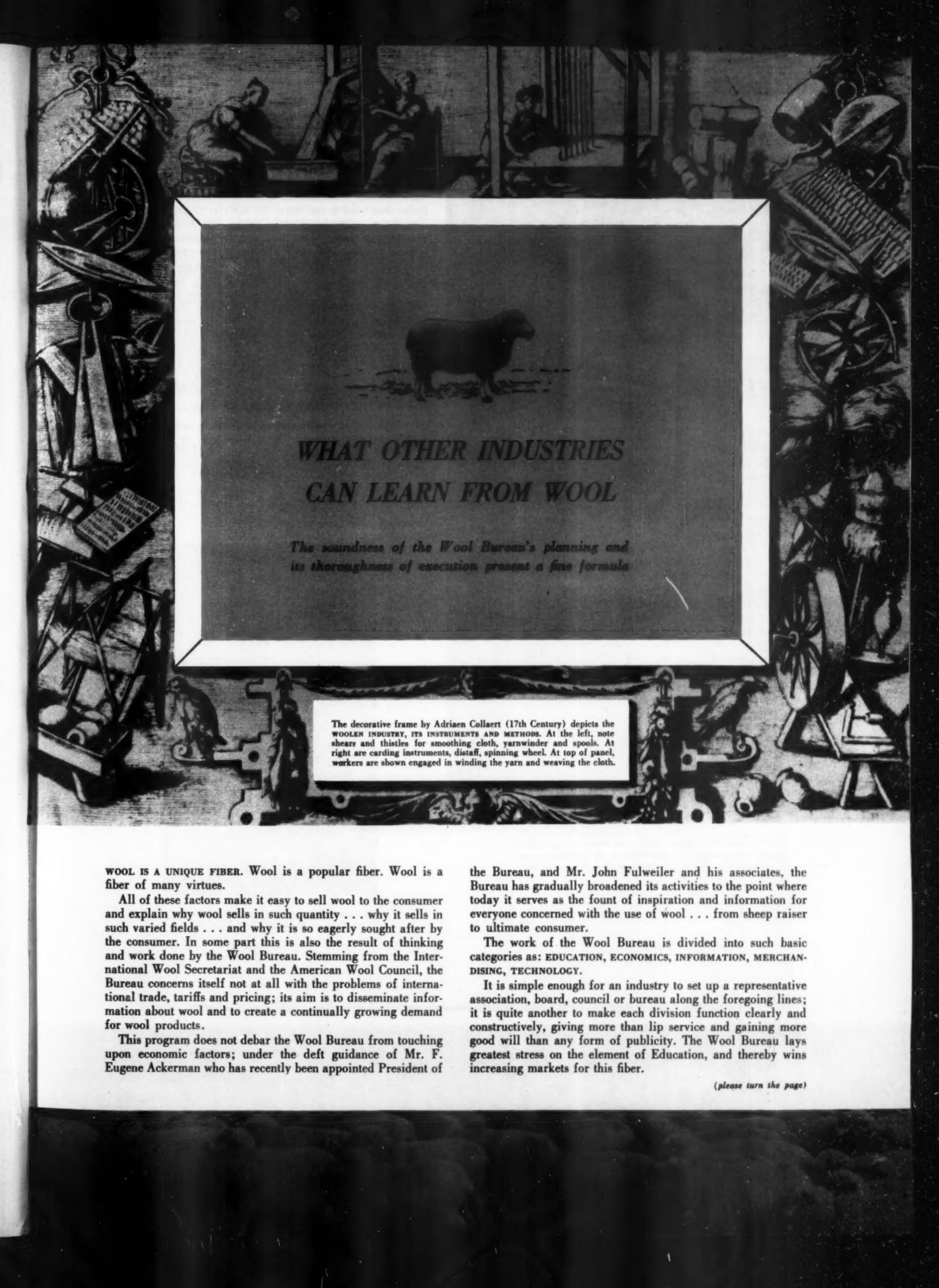
an eye-catching series of packages, they included the following material for each item: color-pictures of the items, complete working instructions in the simplest possible terms for either the novice or the skilled knitter, the accessories required . . . and then, figured accurately, the exact quantities of wool yarn in the needed shades to finish the item without leaving any waste or running the risk of running short.

By diversifying the selection, and continually bringing out new fashion-appeal items from season to season, stores have succeeded in developing a sizable and very profitable trade with women who are always on the alert for new things to knit. Particularly significant is this pre-packaging at gift seasons. At such times the program has two appeals . . . one for the woman who wants to knit articles for gifts, and another as a gift for the knitter who prefers hand-knitted things for herself.

The Ulmann program covers virtually every field in which the knitter is interested . . . articles for men, women, children, infants and for the home. With such a broad variety for selection, the stores which promote their art needlework departments around the item-at-a-time plan of the Ulmann Co. are inevitably finding that they see new faces every day. They report a steady uptrend in their sales of knitting yarn . . . the purpose for which the entire plan was built.



Every component part needed to knit a pair of gloves is included in one package.



WHAT OTHER INDUSTRIES CAN LEARN FROM WOOL

The soundness of the Wool Bureau's planning and its thoroughness of execution present a fine formula

The decorative frame by Adriaen Collaert (17th Century) depicts the WOOLEN INDUSTRY, ITS INSTRUMENTS AND METHODS. At the left, note shears and thistles for smoothing cloth, yarnwinder and spools. At right are carding instruments, distaff, spinning wheel. At top of panel, workers are shown engaged in winding the yarn and weaving the cloth.

WOOL IS A UNIQUE FIBER. Wool is a popular fiber. Wool is a fiber of many virtues.

All of these factors make it easy to sell wool to the consumer and explain why wool sells in such quantity . . . why it sells in such varied fields . . . and why it is so eagerly sought after by the consumer. In some part this is also the result of thinking and work done by the Wool Bureau. Stemming from the International Wool Secretariat and the American Wool Council, the Bureau concerns itself not at all with the problems of international trade, tariffs and pricing; its aim is to disseminate information about wool and to create a continually growing demand for wool products.

This program does not debar the Wool Bureau from touching upon economic factors; under the deft guidance of Mr. F. Eugene Ackerman who has recently been appointed President of

the Bureau, and Mr. John Fulweiler and his associates, the Bureau has gradually broadened its activities to the point where today it serves as the fount of inspiration and information for everyone concerned with the use of wool . . . from sheep raiser to ultimate consumer.

The work of the Wool Bureau is divided into such basic categories as: EDUCATION, ECONOMICS, INFORMATION, MERCHANDISING, TECHNOLOGY.

It is simple enough for an industry to set up a representative association, board, council or bureau along the foregoing lines; it is quite another to make each division function clearly and constructively, giving more than lip service and gaining more good will than any form of publicity. The Wool Bureau lays greatest stress on the element of Education, and thereby wins increasing markets for this fiber.

(please turn the page)

SERVING THE INTERESTS OF WOOL IN NORTH AMERICA

AMERICAN EDUCATORS

THE WOOL BUREAU
INSTITUTE FOR EDUCATION

AMERICAN WOOL COUNCIL

AMERICAN TRADE RELATIONS CANADIAN DIVISION

Advisory Committees

TEXTILE MANUFACTURERS

Anne Elliston, Feltie Mills
Officer Relievers, Fremont Woollen Company
Carrie P. H. Johnson, Jr., Safety Mills
Peter Neffall, Cyril Johnson Woollen Company
Feltie Mills, Fremont Woollen Company
Albert M. Williams, United Association of

MEN'S WEAR

Michael David, Chamberlain, Blodell & Sons, Inc.
Victor Hart, Fashion Park, Inc.
Henry Hess, Jr., Michael Hess & Company, Inc.
E. H. Beckman, Beckman Knudsen & Company, Inc.
Victor Leibman, Leibman Brothers, Inc.
Irving Lissner, Inc., F. Goldstein & Sons, Inc.
Charles Sirois, William H. Sonder, Inc.
Arthur Horwitz, Jr., H. A. Sonnenberg Company
C. J. Kelly, Society Island Clothiers, Inc.
Aldon Manufacturing, Max Schaffner & Sons
Albert S. Pruzansky, Mutual Costume Company
George S. Tamm, Standard Uniforms, Inc.

WOMEN'S WEAR

Miss Ethel Murphy, S. Sterck & Co., Inc., Cleveland
Mrs. Louis Orson, Dr. Land & Milesides Woolen Company
Mrs. Adria Ellis, Fremont Woollen Company
Mrs. Gertrude M. Negele, Safety Mills, Inc.
Mrs. Elsie Horwitz, Mervyn's Woollens
Miss Gertrude Hess, Fremont Woollen Company
Mrs. Sophie Leibman, Pacific Mills, Woonsocket, R.I.
Miss Helen Mandel, Gloucester Mills, Inc.
Miss Isaura Pinto, S. B. Pruzansky Company, Inc.
Miss Edna Turner, John W. Rogers Company, Inc.
Miss Dorothy Stevens, Chamberlain, Inc.

The Wool Bureau's operation begins with its clear-cut organizational format. This chart indicates how the problems to be undertaken were provided for with highly efficient divisions, staffed by specialists.

The Wool Bureau . . . continued

The field of education covers a broad diversification; as an instance, the Wool Bureau decided to amend the consumer's belief that wool is too warm for summer wear. It worked first with the weavers of fabrics to obtain suitable constructions for summer and resort use; then with the foremost designers of apparel fashions; then took the story to the retailer buyers, and finally to the consumer fashion press. At the end of the road the wool industry found an increased summer market for wool. Another instance: The older generation knew mohair as a stiff and scratchy fiber; the younger generation knew little at all. The Wool Bureau worked with mills, and then with manufacturers and retailers of a dozen different products; pointed out the versatility and flexibility of mohair; educated them to the application of new finishes; and so today we find mohair commonly accepted in men's clothing, women's fashions, sportswear, robes, rugs, upholstery, draperies, blankets, bed spreads and many other products of mass appeal.

Takes Positive Stand in Clothing Industry

Possibly one of the Wool Bureau's best organized works was its handling of the defense of wool when the spinners of synthetic yarns initiated a vigorous attempt to capture the entire summer clothing market. Instead of taking a passive attitude, the Wool Bureau set out to convince both the trade and the con-



SPINNING ROOM IN A MEDIEVAL CASTLE.
14th Century Miniature in British Museum.

In the course of an average day, the Wool Bureau disseminates material and information covering a wide range.

INFORMATION

EDUCATION

SCIENCE & TECHNOLOGY

ECONOMICS & STATISTICS

- * WOOL RESEARCH

sumer that wool is the ideal fiber for summer wear; it made no statements or claims which could not be proved; it stimulated mills and spinners to inject new fashion selling ideas into their merchandise. The final result was that while synthetics managed to sell well during the 1950 summer season, wool succeeded in establishing itself on all sides as the sought-after aristocrat of summer fibers.

To enumerate the publications which the Wool Bureau sends out regularly would take much space. It is safe to venture an estimate, however, that the Bureau turns out as much printed matter as most publishers of a trade magazine. Schools at every level from grade school to university; retail store buyers, publicity people and personnel trainers; manufacturers, designers and salesmen; newspaper and magazine fashion and home economics editors; organizations like the Girl Scouts of America . . . these regularly receive pertinent and helpful information about new wool products, uses and care.

Visual Education through Movie Films

One of the significant activities of the Bureau's program is the production and distribution of well-planned educational films. Some are intended for consumer viewing, but others are designed to help the producers of wool to do a thorough and efficient job.

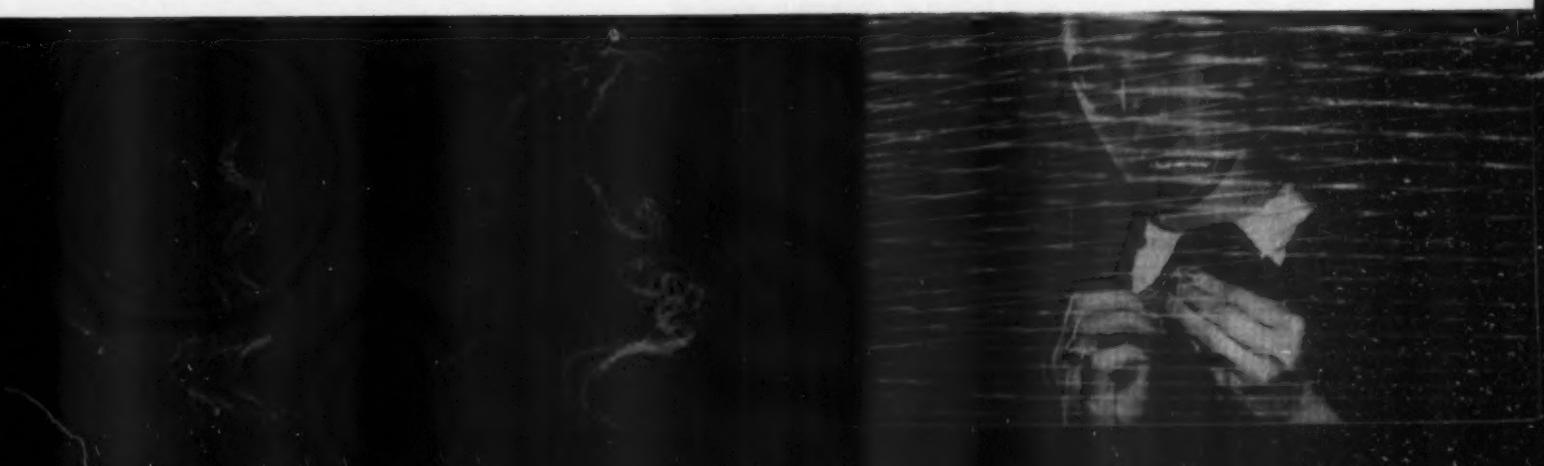
The other major divisions of the Wool Bureau, which are just as busy as the division of Education, are those which delve into the aspects of economics, technology and trade relations. Should a business paper editor be preparing a feature article on the pricing aspect of clothing under government controls, the Statistical Department of the Wool Bureau can furnish figures, charts and even a complete and well written story. A bank's specialist in wool can call on the Bureau at any time and, within a few minutes, get a complete picture of the wool production rate. An investor, considering the idea of financing a venture to produce and market a new type of product, can get a record of sales of similar products from the Bureau, providing they were made of wool.

Wool is a fine fiber . . . it has many virtues . . . people are preconditioned in its favor . . . but wool doesn't sell itself in the existing quantity. It might face a difficult period some time in the future, against the competition from synthetic fibers and blends. But so long as the Wool Bureau exists, and continues to function as it does today, the future for wool shines bright. The job it has done, and the job it plans to do, can well set a pattern for other industries which have both the vision and the will to develop additional markets for their product. •END



All types of information and questions concerning the production or processing of wool come within the scope of the services of the Wool Bureau. As can be seen from these pictures, the Bureau's range of operations covers every pertinent field.

BELLOWS LEFT: Micro-photo studies by Forstmann Woolens of the natural crimp in wool fiber . . . BELOW RIGHT: A worker ties a break.





Even if the supply of raw wool is adequate, high prices beset the blanket weaver.

MERCHANDISING BLANKETS UNDER 1951 CONDITIONS

The problems which face the mill and the retailer have their common denominator in the world wool situation

WHILE THE RETAILER of most commodities already knows, from his experiences in the buying markets since June 1950, what he must face during 1951, the blanket retailer will enter the market early in the year with only a forewarning to cushion the shock. He will expect a higher level in the wholesale price structure . . . but how much higher?

Actually, the world wool situation, plus the speeding rearmament program, plus inevitable increases in labor costs, add up to far more than the simple arithmetic of raising wholesale prices. The individual questions which blanket mills are trying to answer before the selling season opens in February are along the following lines:

Will the industry be forced to relax certain basic standards in order to maintain a sane relationship in price to consumer purchasing psychology? Will production be more important than price if the war program continues to be accelerated? Will the all-wool blanket become a scarce luxury-priced item, and find its place taken in staple selling by blends? And which blends . . . wool, rayon, Dynel, Orlon? How much of a span can the mills maintain between the prices of all-wool blankets and electric blankets; and, if the span is small, will electric blankets gain a permanent foothold in the industry?

These are some of the major problems occupying the minds of blanket mill executives . . . problems which must be solved fully by the time the retail buyer comes to market to write his orders for Fall 1951 merchandise. Beneath each of these problems lie a host of complicating factors which must be weighed and appraised and fitted into the industry's broad thinking. To cite an example . . .

The government has just received bids on the manufacturing of 175,000 all-wool blankets for the Navy. Aside from the fact that this will instantly remove from the civilian production picture in excess of a half million pounds of fine raw wool as

well as the machines and manpower needed to process this quantity, the labor clause within government contracts will cause a repercussion on the pricing of civilian blankets by the mills which undertake the government orders. The standard base pay in blanket mills is 83c per hour; in order to obtain a government contract, each mill must guarantee that its base pay to workers will be raised to \$1.05 per hour . . . not only to those employees who work on the government order, *but to all mill hands working on all production!* It is estimated that this stipulation, alone, will add an average of 8c per pound to the production cost of wool blankets which means somewhere between 28c and 32c per unit. By the time this additional expense item is pyramided through mill-wholesaler-retailer mark-on, the consumer may have to pay anywhere from 75c to \$1 more for the blanket, purely for the reason that the mill was required to increase its civilian-production wages in order to get a government order.

One may ask: If this is so, then why should mills bid for government contracts? The answers are several. First, if the government needs blankets, mills will want to put their production facilities at its disposal. Second, orders obtained from the government assist mills in setting up smooth operating programs. Third, since wool is in relatively short supply and may become even more scarce, blanket producers will find that a government order will be helpful in obtaining raw material for general production needs.

A Problem is Posed

Now let us look at the problem which faces Mill A which has a government order and Mill B which did not bid:

On December 1st, 1950 both mills priced the identical blanket at the identical price of, let us say, \$7.50 f.o.b. mill. Mill A starts production on the government order on January 15th,

1951, and its labor cost goes up by 28c per unit on civilian goods; overhead brings the cost up to 35c. On the other hand, Mill B, which has no forced labor-increase to figure because it did not accept a government order, is still able to sell the blanket for \$7.50. Will Mill B maintain the lower price? Will it move up to Mill A's price? The two factors which will determine the policy of the non-government producing mills are (a) the law of supply-and-demand, and (b) the 1951 tax schedules.

If there is a relative shortage of supply in ratio to consumer demand, some mills will be strongly tempted to take full advantage of the up-pricing opportunity which the labor clause in government contracts will create. There is no question of morals or ethics involved, but simply one of what is sound business practice. This will have to be determined by each mill's individual management, after weighing the pros and cons.

What will help them to reach a decision, probably, will be the tax rates as they apply to the specific mill. Under the existing schedules, most mills would find it pointless to raise their prices because virtually none of the increase would remain in the company's coffers, and as the rearmament program continues it is doubtful whether the Treasury Department would in any measure permit alleviation. Thus, if Mill B should decide to hold fast to its old price, there would exist a strange condition . . . Mill A and its customers would actually be penalized for accommodating the government by accepting a war contract!

The Pricing Factor

Strong as is the spirit of competition within the blanket industry, as in all American industries, there is still the spirit of fair play which typifies intra-business dealings. Without violating the spirit or the letter of the anti-trust laws, the best minds in the blanket industry are puzzling over ways to work out a pricing policy which will hurt neither the ultimate consumer nor the individual mill.

The most severe aspect of the entire pricing problem stems, of course, from the abrupt rise in the price of raw wool. In some quarters it is doubted whether the Fall 1951 purchaser will be able to find a standard all-wool blanket priced at less than \$15, unless both mills and retailers are willing and financially able to work on a much shorter mark-on than the traditional percentage figure.

If it is possible to draw an inference from the experiences of another industry, then perhaps blanket mills and retailers may be guided in their thinking by what has already happened in the men's shirt industry. Prior to the second World War the standard price for the major branded shirts was \$2.50. When the OPA was made inoperative, the price of the same shirt was moved up to \$3. For the Spring season of 1951 the price will be \$3.50, and under current cotton piece goods and labor conditions, it is probable that the Fall 1951 price will be even higher. It is impossible to forecast the consumer reaction at that time; but factually, regardless of the shirt industry's forebodings, the consumer evinced very little resistance to the postwar increase from \$2.50 to \$3, and the majority of retailers . . . who are close enough to the consumer to sense public buying moods . . . anticipate no trouble in selling the shirt at \$3.50 this Spring.

Serving All Segments

If the national income continues to rise, then the average purchaser may take even the contemplated prices for all-wool blankets in stride. If, in addition, there is a relative shortage of wool, then the problem could resolve itself quite simply. But there will always remain a sizable segment of the population whose income does not keep pace with the general average. This includes not only the under-privileged, but the white collar

and other fixed-income families. They could not, under even the most booming conditions, buy all-wool blankets at \$15 and higher, and these families must be taken into consideration.

Blends and Weights

The directional thinking of the blanket industry in relation to this market concerns itself presently with two possibilities . . . blends, and lighter blanket weights.

If the technologists succeed in finding ways to combine wool with other fibers both satisfactorily and economically . . . and the task is far more complex than is apparent . . . then the burden of selling blends successfully will rest on the retailer's shoulders. Generation after generation has been educated to expect an all-wool product, even in the lower price ranges. Can the retailer reeducate the consumer overnight to accept a blended article, assuming that it performs satisfactorily?

The answer will probably depend upon how progressively the retailer handles the promotion and floor selling of blends if the industry finds it necessary to introduce them on a broad scale. If the retailer is apologetic in his presentation . . . if he permits himself and the product to be placed on the defensive . . . the results will be poor. If, on the other hand, he takes a positive attitude in his advertising and his selling to extol the virtues of blends, he has a chance to maintain his blanket volume and a satisfactory relationship with his customers.

Blankets, unfortunately, are not established sufficiently as a fashion item to create frequent replacement sales; rarely does the housewife purchase new blankets to achieve a new color effect or decorative pattern in her bedroom. She buys new blankets when the old ones are no longer usable, or when the family grows. Because of these reasons, if the blanket industry finds it essential to introduce blends to round out the pricing picture, and if the average housewife discovers that she must either purchase a blended blanket or have none within the limit of her household budget . . . then the retailer could find blends moving smoothly off his shelves. This is particularly true in those stores which serve the lower and middle consumer groups . . . the white collar family, the fixed-income group.

The Consumer's Reaction

By somewhat the same reasoning the blanket industry might find it practicable to reduce the weight of its all-wool blankets without too much consumer resistance. The purpose of a blanket is to provide proper insulation to the sleeping individual during cold weather; and if the technologists succeed in finding ways to spin and weave the wool fiber so that a blanket using a lesser quantity of wool will still yield satisfactory insulation, there is no valid reason why it should meet consumer resistance . . . unless, again, the manufacturer or the retailer takes an apologetic attitude in his presentation. We are not unmindful of the laws which require that the blanket's content be plainly stipulated on the label, nor do we in any manner wish to imply that ways can or should be devised to confuse the consumer; but surely all of the merchandising and promotional genius at the service of manufacturers and retailers can be depended upon to find effective ways to sell the lighter wool blanket on the basis of satisfaction-in-use, and thus dim the importance of its weight-per-unit.

The foregoing are some of the weighty questions under discussion as the retail-blanket buyer prepares for his trip to market. The industry will answer them. Changes will be required in its own and in the retailer's merchandising and selling plans for Fall 1951. But, as in the past, the two will work together to sell blankets at a good profit to everybody.

AN IDEA WHICH TRAVELED 6,000 MILES TO SUCCESS

The director of a Blanket Mill in England, intrigued by a suggestion in AMERICAN FABRICS, captures a market here

IN VOLUME 12 OF AMERICAN FABRICS a feature editorial presented a number of provocative merchandising and promotional ideas compiled by an outstanding retail blanket buyer, together with questions asking why the blanket mills of this country could not take advantage of some of the obvious retail selling opportunities. One of the points he stressed was that, despite a growing public demand for the Hollywood-type bed (72x72 inches or larger), neither the blanket nor the sheet and pillowcase mills had provided the proper bedclothes for this new and fast selling type of bedroom furniture . . . and he felt, thereby, that both he and the mills were losing sales.

The article reached the desk of Mr. Patrick Early, director of Charles Early of Whitney, in England, and the thought of a blanket made to meet the needs of those people who own Hollywood-type beds made good sense to Mr. Early. Fortunately his mill had looms which could weave a blanket, without seams, in giant widths; his workers were skilled in the production of broad goods. In almost the twinkling of an eye a sample was winging its way overseas to New York.

In the meantime, the executives of Drake-America Corporation, which represents the Early mills in this country, were aware of and sympathetic to the idea of a Hollywood-size blanket; but they were pleasantly shocked when, preceded by a letter from Mr. Early, the sample arrived. Excitedly unfolding

it, they found a magnificent specimen of the finest type of blanket weaving . . . a high-loft, pure wool blanket measuring all of 120x120 inches (10 by 10 feet!) with 8 $\frac{1}{8}$ " satin binding on both ends and 3" binding at the sides.

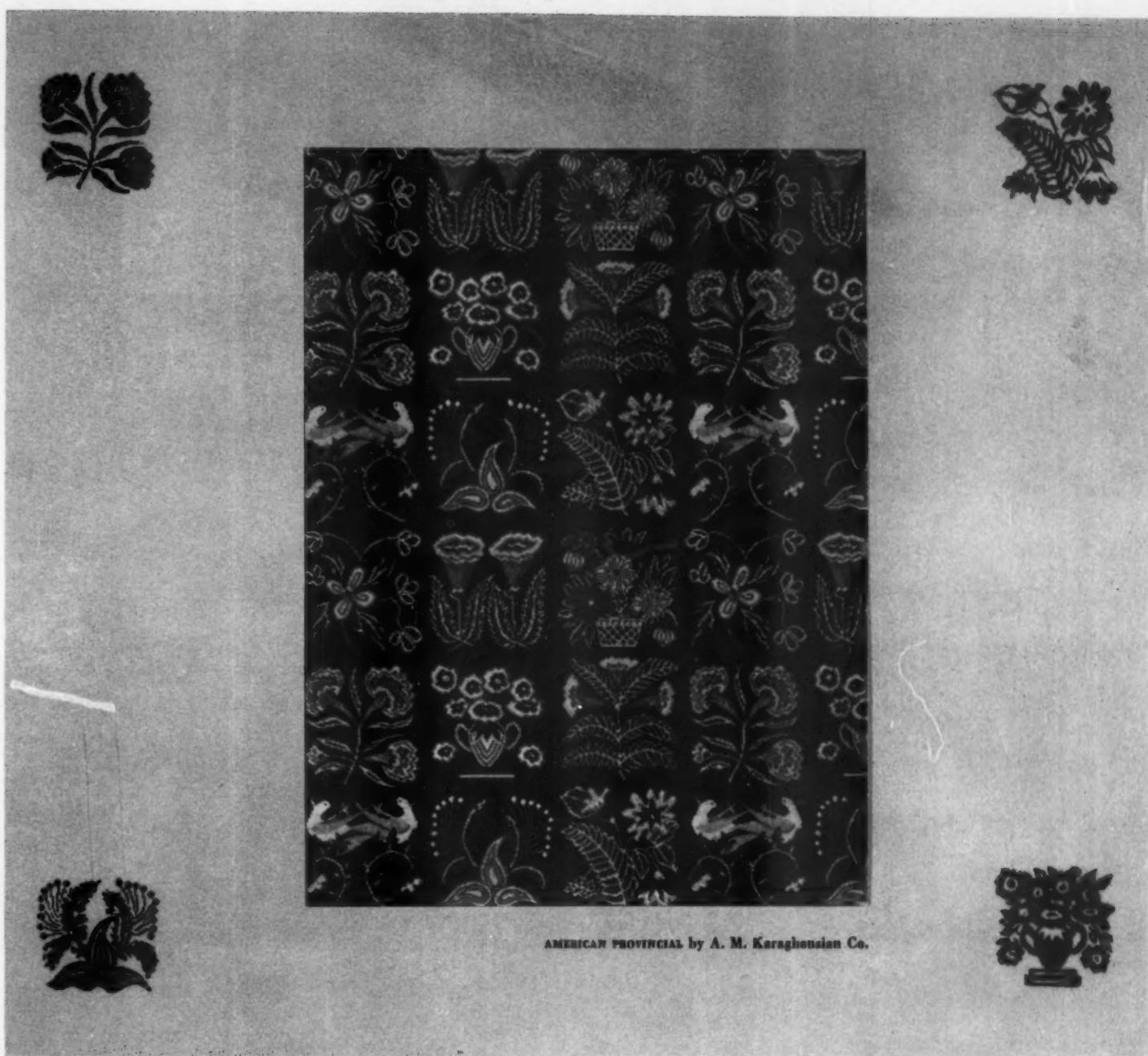
The next step was for the executives of Drake-America to take their sample to the buyer who had asked why the industry had not provided the right size blanket for the Hollywood bed. They asked him if he still was interested in such an item and, when he answered with a strong affirmative, showed him what Early of Whitney had made up.

It is gratifying to report that not only in New York, but in many good stores throughout the country and wherever furniture dealers have strongly promoted the Hollywood bed, the public is buying the Early over-sized blanket and stores are reordering at a consistent rate. While it is naturally higher in cost than standard-size blankets of the same quality, and will undoubtedly remain somewhat higher under the current world wool situation, the factor of price is never, it appears, brought up by the consumer. The article fills a definite need in her home, and she is willing to pay for it.

Thus a sound idea traveled the 6,000-mile round trip from New York to inspire the production of a new and successful selling example of *Creative Thinking*.



On this Hale's New York Hollywood-size bed is the new 120x120 Early of Whitney all-wool blanket, sold in the United States through the Drake America Corporation.



AMERICAN PROVINCIAL by A. M. Karaghousian Co.

EXAMPLE of CREATIVE THINKING

How an American Carpet Weaving Company converted an Early Colonial Art form to create a new carpet fashion

THE ORIGINAL. The idea for the American Provincial carpet by A. M. Karaghousian came from the beautiful Caswell carpet which hangs in the Metropolitan Museum of Art. This priceless antique, one of the few original hand-woven rugs of the Early American period still in existence, was finished in 1835 at Castleton, Vermont, by Zuriah Gurnsey (Caswell). It is composed of seventy-six 18-inch squares which were chain-stitched together. Each square contains a different design, in a wide range of bright, clear colors on a black ground. The motifs are flat, intricate, and graceful, scaled in almost perfect harmony.

THE CONTEMPORARY. Currently there is a strong decorating trend toward the use of Early American, or Colonial, furnishings in homes and offices. During the early 18th Century furniture was made by hand and reflected the simple and almost primitive life. Wood was left unfinished to acquire color, depth and patina through simple friction and natural aging. Modern craftsmen and decorators hew to the spirit as well as the line when doing an interior in Early American; and it is within this sphere that the American Provincial rendition of the Caswell carpet has been developed for harmonious use with Colonial or rustic furniture.



XIII CENTURY FRENCH HEADDRESS

On the walls and in the cases of art museums is a priceless source of inspiration to America's fabric designers.

Twenty and more centuries of art . . . covering the span of civilization . . . yes, even the cave dweller's crude forms scratched on prehistoric walls of granite . . . offer a wealth of ideas.

Every day we see these designs in fabrics ale

AMERICAN FABRICS from its inception has emphasized the value of the art museums as a source of inspiration for fabric design. The excerpt reprinted here is from Volume I of AMERICAN FABRICS . . . The building above is the home of the Museum of the University of Pennsylvania, where our present story begins.

"NEW LAMPS FROM OLD"

A forward thinking textile designer finds a valuable source of design inspiration for modern fabrics in art objects created many hundreds of years ago.



AS FATHERS ARE WONT TO DO, MR. David Stapler of Philadelphia decided on a Sunday to take his 12-year-old son on a tour of the Museum of the University of Pennsylvania. He felt that the boy had reached an age to appreciate the fine works of art which are displayed at the Museum; certainly the farthest thought from his mind was that of looking for design ideas for his upholstery fabrics.

Hand in hand, father and son walked from room to room, wing to wing. They paused before a bas-relief of the Ptolemaic period, discussing the mores and the culture of that time. On the wall of the Chinese room hung a classic example of ancient scroll painting which caught their attention; it gave Mr. Stapler the opportunity to dwell on the thematic aspect of Chinese art. A little further on they encountered a collection of pottery produced by the savage tribes of the Amazon before Columbus reached America.

As they strolled about, there kept registering on Mr. Stapler's memory each civilization's artistic achievement, its primitive charm, as exemplified in the various exhibits. Sensitive to line and color, deeply susceptible to the vibrance of these works of art, he responded with a constructive thought: TRANSLATE THIS WEALTH OF SUBTLE DESIGN AND COLOR INTO MODERN TEXTILES WHICH CAN GRACE THE HOMES OF APPRECIATIVE INDIVIDUALS!

Once the thought took form, Mr. Stapler admits that his viewing of the balance of the Museum's exhibits was with an eye to commercialism. He made copious notes and sketches throughout the afternoon and, when he reached his home, started to formulate a plan for adapting the world's ancient art riches to a modern merchandising program.

Much assistance was given by Dr. Froelich G. Rainey, Director of the University Museum, who was totally in sympathy with the project. To Dr. Rainey's eye this represented a means for utilizing the skill, the labor, and the achievements of his Museum further to enrich the lives of his fellow men. He put at Mr. Stapler's disposal his wealth of

(please turn)

Interior views of the Museum of the University of Pennsylvania in Philadelphia.

Photographs by Reuben Goldberg





CHINESE VASE. This detailed hand print has been styled from a five-color Chinese porcelain jar of the 18th Century. The design has been applied to a 50-inch faille to make a drapery or upholstery fabric.



WANG-PU. This is a hand-screened cotton suitable for drapery or upholstery. The pattern was adapted from a 19th Century calligraphy scroll by a Chinese scholar. The fabric has been printed in a monotone with the natural whiteness of the base cloth forming the design.

University Museum . . . continued

historic as well as artistic interpretation, so that in the end, the group of sixteen upholstery fabrics which were unfolded to the public view in January, 1950 reflected the colorful and cultural aspects of each civilization and its master craftsmen.

This was no simple matter of copying; far from it, the finished collection represented the cumulative efforts of many specialists in the fields of art and textile technology. After the basic sixteen subjects were decided upon came the difficult decision as to which form each adaptation should take. Should the Brazilian pottery design be reproduced in silk . . . cotton . . . a smooth weave . . . a crash? Would the five-color motif of the 18th Century porcelain jar be best utilized in a wall hanging . . . a chair covering? How much liberty should be taken with the original

colors to achieve a harmony in tone and quality with modern decorating trends, and still retain a sympathetic relationship with the original culture?

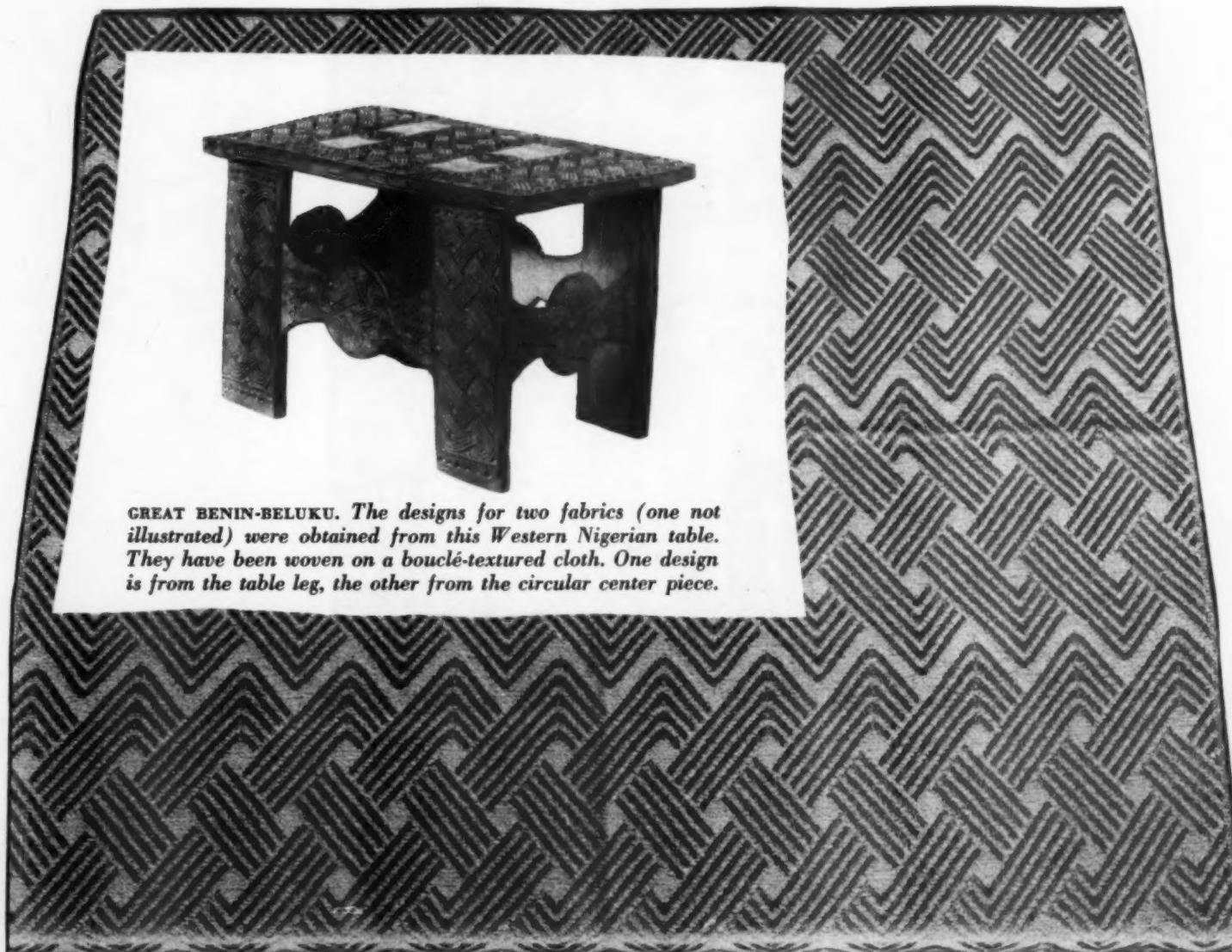
As an instance, follow the devious path pursued by Mr. Stapler and his co-workers in transferring the inspirational theme of the Tapa Cloth to the practical form of a modern drapery fabric. The problem was not one alone of design adaptation, but involved consideration of numerous technical questions. Tapa Cloth is made from the bark of a mulberry tree grown in the Samoan Islands; the bark is carefully stripped in long sections, steeped, sunned, and beaten for a long period with flat sticks before it is ready for painting. The designs are laid with broad brush strokes, using berry and vegetable juices as pigment.

Some of the boldness of the patterns typical of Tapa Cloth stems from the nature of the pigments, some from the absorptive qualities of the bark. Mr. Stapler selected the particular element of design which he felt would be most attractive for a drapery fabric; he modified and clarified the form and color to meet modern American home standards. One obstacle to be hurdled was that in native huts the Tapa Cloth is hung flat; the adaptation had to be designed so that, even when folded or draped,

continued on page 90



TAPA. A deteriorating piece of Samoan Bark Cloth dating back to the early 19th Century provides the design source for a hand-screened cotton print.



GREAT BENIN-BELUKU. The designs for two fabrics (one not illustrated) were obtained from this Western Nigerian table. They have been woven on a bouclé-textured cloth. One design is from the table leg, the other from the circular center piece.



HWA YUAN. This design is a glazed chintz hand-print adapted from a detail in a Chinese scroll painting of Seven Sages in a Bamboo Grove. The painting is a rare type and highly prized by the Museum.



COBRA. In the Egyptian Gallery of the Museum is a large granite bas relief, dating to the Ptolemaic Period. A fragment of the bas relief was the inspiration for a hand-screen print on cotton hopsacking.



LOTUS PETALS. The inspiration for this fabric is the lotus petals in a Japanese Temple painting of the 19th Century, of which a small portion is shown enlarged. The painting is of Amida, Buddha of Boundless Life, enthroned under a lotus canopy. The cloth is cotton matelassé shot with gold Lurex.

continued from page 87

the character and feeling of the original theme would be evident and effective. Then he needed to engage in the tedious and expensive process of trial-and-elimination. It was found that this particular type of design could most sympathetically be reproduced on fine cotton; after further experimentation, it was learned that hand-screen printing resulted in the closest approach to the original Tapa Cloth, so that all other forms of reproduction were eliminated.

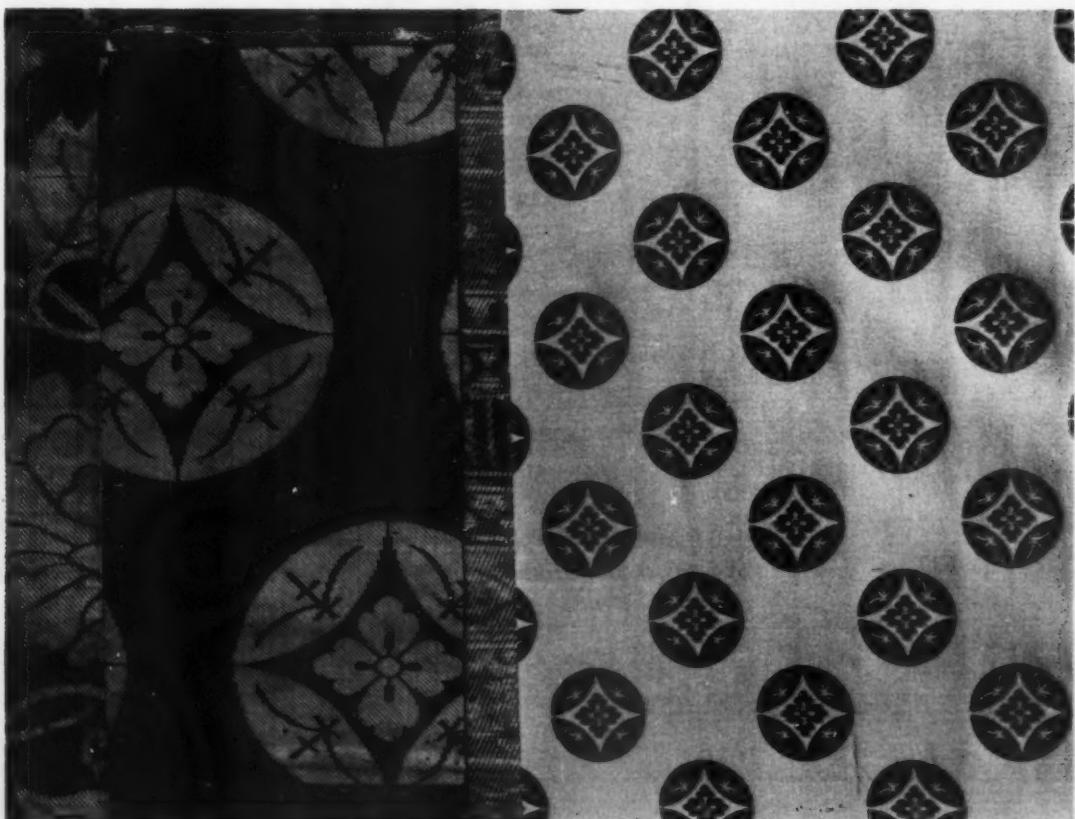
In the end, the Stapler version of the Tapa Cloth reflected

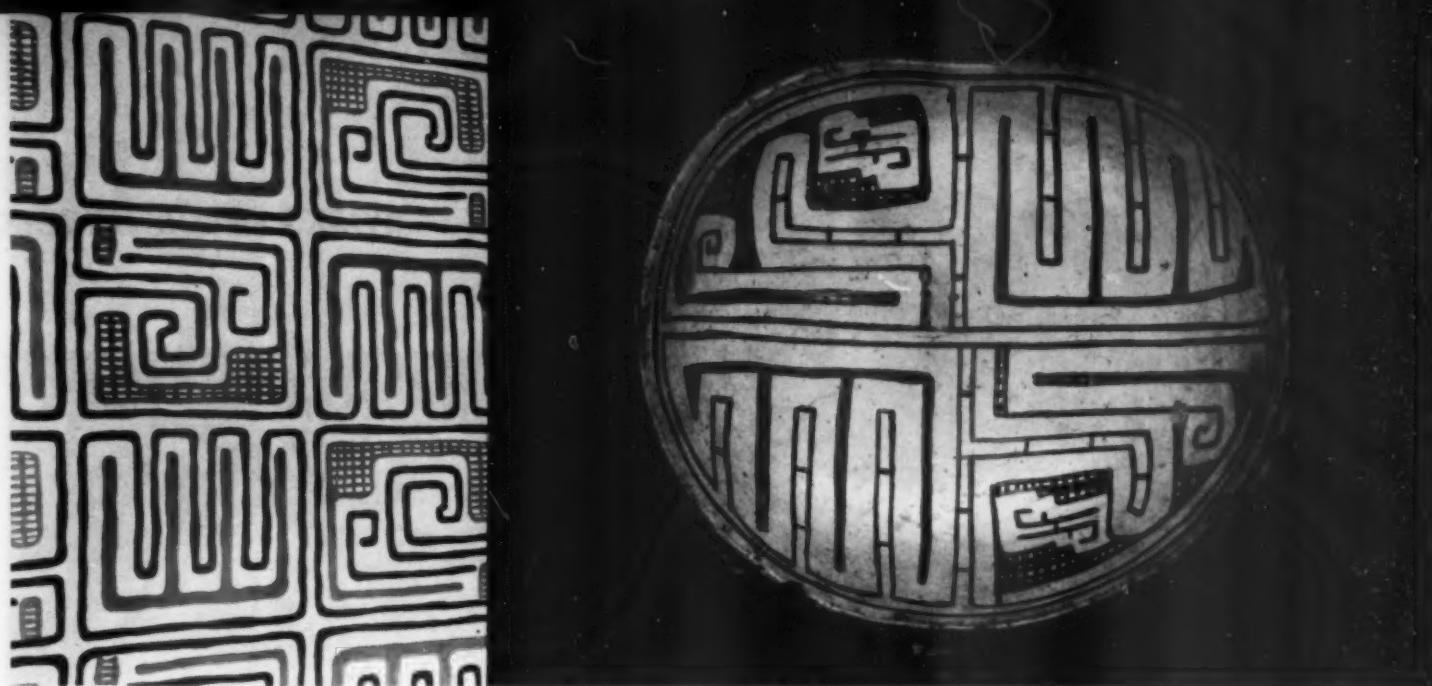
the primitive boldness and compelling force of the original inspiration. Similarly, each of the other fifteen adaptations required experimentation. It is simple to appreciate the loveliness of an ancient Chinese calligraphy scroll, or the carving in the leg of a Nigerian table . . . it is another matter to transfer them suitably to a cloth which will find its way to a wall hanging or a sofa covering in a modern setting.

Mr. Stapler and his artists spent months in arriving at the final design decisions. At each step he sought and obtained Dr.



ORIENT. The Museum piece is a 17th Century scarf of a Japanese priest. The design is a family crest on one of the patches making up the scarf.





MARAO. The fabric is sturdy cotton screen-printed with a design taken from a small pottery dish. This had been used as a ceremonial vessel by the natives of Marajo Island, located at the mouth of the Amazon River, and its design is characteristic of the region.

Rainey's counsel; and when the fabrics were presented as the *Michael Josef University of Pennsylvania Museum Group* (named by Mr. Stapler for his son who had inspired the initial visit) they were replete with the spirit as well as the design motifs of the centuries-old treasures which animated them.

The sixteen Stapler contemporaries hang adjacent to the individual art objects from which they are derived. Textiles alone were not the contributing sources; exquisite modern draperies and upholsteries in the Stapler group were inspired by wood

University Museum . . . END

carvings, sculptures, porcelains, and paintings. That is what makes this development unique; it is also what makes the objects in a museum so valuable a source for the designer in any field. The ancient or primitive artist created his designs so subtly and so surely that they are valid in all media and can be translated . . . by brush or chisel or loom . . . into new yet equally significant forms.

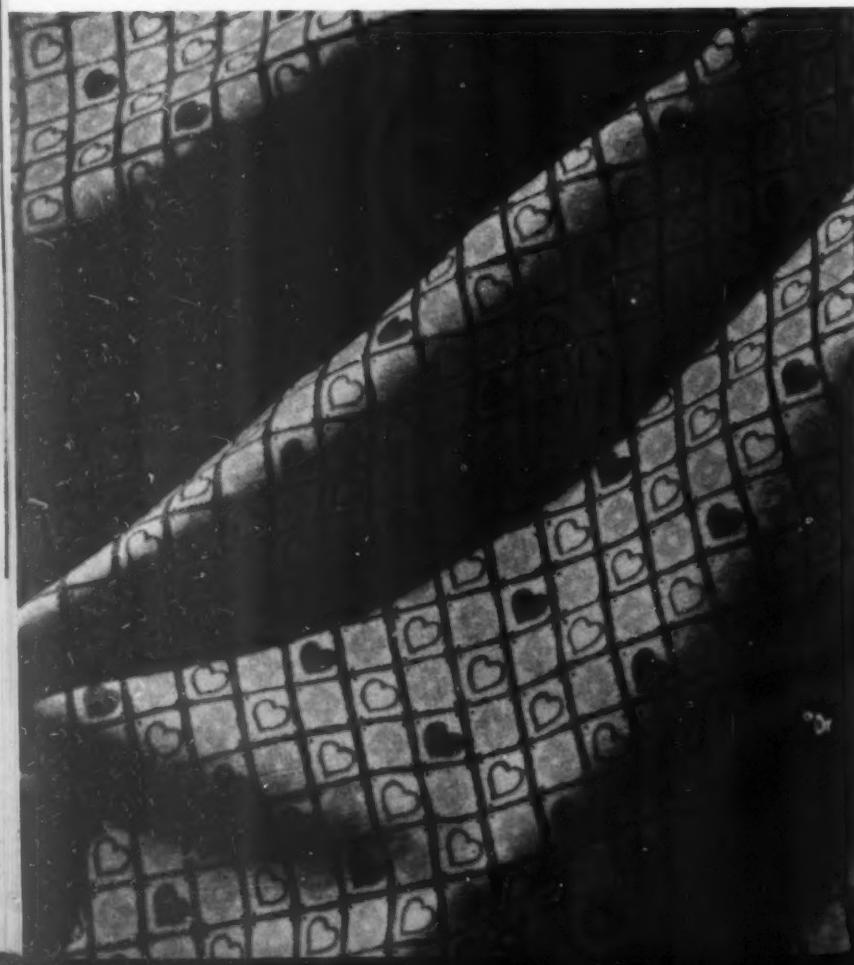


HARELLA. The photograph at right is from the original Museum piece of a rare Imperial tribute silk with a design of a Chinese cloud. This is a Ming pattern that survived through the Ch'ing Dynasty. The contemporary fabric is a highly mercerized cotton upholstery matelassé.

WORKS OF DISTINGUISHED



Above: MID-SUMMER — designed by Gocken Jobs. Below: ALL-OVER NURSERY HEARTS — by Åstrid-Sampe Hultberg.



Above: THE PROVERB PRINT. Below: SIESTA HOUR. Both designed by Ake Brovik for Nils Nessim of Stockholm.



D
SWEDISH DESIGNERS



Above: THE BIRDS, by Susan Gröndal for Licium. Below: ACANTUS LEAVES, another interesting Brovik design.

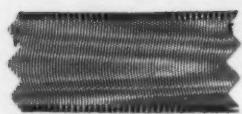


Photographs from American-Swedish News Exchange,
by Wahberg and Nordiska Kompaniet of Stockholm

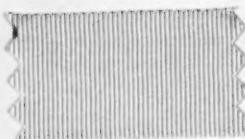


Above: IVY. Below: HOPS. Both designed by Edna Martin for Mölnlycke Co., Gothenburg.





TAFFETA



TWILL



SATIN



SATIN-BACK VELVET



BELTING



CROSS-DYE



GROSGRAIN



NYLON TAFFETA



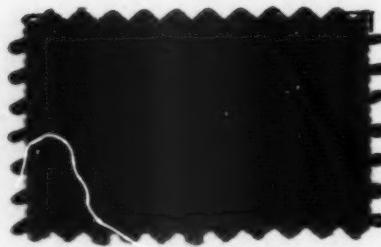
SATIN AND TAFFETA



PRINTED DOT



NYLON FAILLE



FILLING PICOT BELTING

Basic Types of Ribbons

Especially prepared to show the constructions in wide current use



LA CHANTEUSE, BY DEGAS

How Long is the Ribbon Counter?

The many new uses and new types developed by the ribbon industry

have helped to build a volume of production which

could reach around the world



Possibly one of the most striking examples of what can be accomplished to raise an industry's production level through the practical application of creative thinking is demonstrated in the development of the narrow fabrics division of the American textile industry. Ribbons as they were known a generation ago enjoyed a more or less stable, albeit small, volume year after year.

The variations in weave were mainly limited to satin, taffeta, and grosgrain. The number of uses, insofar as the consuming public was concerned, was fairly well circumscribed.

The advent of new fibers, of new machines and production techniques . . . and particularly new concepts of the potential uses for ribbon . . . have gradually built up an industry which currently produces about \$30,000,000 worth of goods annually.

The reader will gain a better understanding of the directions in which the ribbon manufacturing industry has progressed, and will undoubtedly continue to move, from a brief summarization of what is currently being produced.

Aside from the completely plastic ribbons used for industrial or adornment purposes, ribbons are mainly manufactured in these types: satin, twill, taffeta, faille, grosgrain, velvet.

In order to attain the fancy effects which have provided the real stimulus for ribbon sales, mills utilize the basic weaving constructions, but supplement them with numerous ingenious devices. Sometimes they combine various colors in one ribbon; sometimes they cross-weave, combining differing constructions; or, they use a jacquard weave in a combination of various colorings. Printing and embossing are two other broad fields, but equally usual are ribbons made of different yarn-dyed colors. One of the most interesting developments has been the use of different fibers in combination . . . silk and acetate, as an example. Each fiber takes the dye differently so that when the two fibers are woven together a striking effect is attained.

In the course of experimentation and development, the mills discovered that they can obtain the luxurious hand of a yarn-dyed silk ribbon by piece-dyeing nylon. This naturally opened many doors for nylon ribbon which might have been kept barred had the mills been required to go through the additional and expensive procedure of yarn-dyeing the nylon before weaving it.

Ribbons fall into the two main categories of woven-edge and cut-edge. The former needs no explanation, since the ribbon is woven to the required width originally. However, the cut-edge ribbon is made by slicing a wider fabric into strips with a special knife. The better cut-edge ribbon is made of an acetate fabric, and then cut with a hot knife which instantly fuses the thermoplastic acetate and makes it fast and ravel-proof.

Want reasons why the ribbon industry has been able to use three-dimensional effects in its products? The weavers of broad fabrics, embroidery and jacquard, are ordinarily denied to the ribbon manufacturer because of prohibitive expense. These techniques are used freely in ribbons because they would be prohibitively expensive in broad goods.

Offsetting some of the problems which the ribbon mill possesses are the merchandising problems which are constantly before the executive. The manufacturer has three qualities to sell, and each quality in ten shades, he must plan his production to dispose of thirty items. The ribbon manufacturer has the same three qualities and a wide range of seven widths to take into consideration. In addition, he must produce more shades than the broad-fabric mill executive, because ribbons are purchased to blend with or match a great variety of colors.

This is no simple problem, as can be imagined; however, the major producers of ribbons in this country have found ways to meet every normal demand in merchandising their production to a profitable conclusion. And, what is most to be commended, they give every indication of applying still more creative ideas in technology, design, and merchandising to expand their horizon.





Symbolic Carvings Weave a Decorative Design

The LOVELY STONE CARVINGS of the RENAISSANCE ITALIANS

PERHAPS no group of men were so versatile as the artists who strode the scene in Renaissance days. In that strangely wondrous period, when the creative limits of mankind seemed boundless, men worked not only as painters or sculptors . . . their creative interests ranged in almost all fields . . . and seemingly no branch of human endeavor was beyond them. The result was that in everything they did, whether poetry or painting, building or weaving, was present the unmistakable mark of a high order of beauty. A stone column, a doorway, an emblem, a tomb . . . the few selected illustrations are eloquent testimony to their efforts in the field of decorative stone-carving.



A Family Emblem

PAGE OPPOSITE: *A Column in a Florentine Palace . . . BELOW: Carved Basilica — S. Miniato al Monte*



ASSIGNMENT for the RIBBON INDUSTRY

A suggested Standardization of Widths, so that manufacturers who use ribbons from different companies can simplify their manufacturing procedure

From the price list of one of the large American ribbon producing companies we quote the following excerpts:

2-LIGNE: woven edge, for department stores, 7/16" wide; for chain stores, 15/32".

5-LIGNE: cut edge velvet ribbons, for department stores, 15/16"; for chain stores, 15/16"-1"; cut edge satins and taffetas, 7/8"; low-grade cut edge velvets, 13/16".

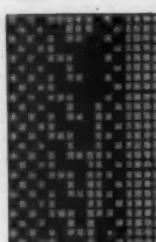
7-LIGNE: woven edge ribbons, for department stores, 1-3/16"; for chain stores, 1-1/16"; for millinery, 1 1/8".

And so the variations go, through the entire inventory list of this mill. Now add the variations which exist within the specification sheets of the other leading companies . . . compound the contradictions with the different widths designated by foreign ribbon mills . . . and you begin to understand the problems which face the American manufacturer, and the consumer as well, when trying to buy ribbons by ligne-designation.

It is not as though the ribbon industry itself is unaware of this conflict in widths. Its leaders, both here and abroad, recognize that greater progress can be made in getting the public to use more ribbon if mechanics of sizing are standardized. Take, as an instance, the factory problem of a dress manufacturer who shows a style with a choice of ribbons. His operators set their machines to stitch a cut-edge velvet ribbon, ligne 9, for 15/16 inches. When the next lot comes to the machines, calling for the substitution of a 9-ligne woven-edge velvet ribbon, the machines have to be reset for 1 1/2 inches. It is possible to imagine the disruption of an efficient sewing room when this occurs. And yet, one asks, how is the manufacturer to order his ribbons if the ligne-system is so vague?

It is for such reasons that at the recent International Silk Congress representatives from ribbon manufacturing companies all over the world agreed on the advisability of reaching a standard agreement as to the exact width to be expected from each ligne-designation. When the ribbon buyer, whether acting for a manufacturer or for a group of retail stores, knows that every type of ribbon ordered by a certain ligne-number will come in precisely the same width, more interest will be generated in the promotion of ribbons and ribbon-trimmed merchandise. Manufacturers will find it easier and more profitable, from the production standpoint, to use ribbons; the retailer will find it easier to stock and display ribbons; and his salesclerks will have less trouble assisting the consumer in purchasing the right type in the right color *in the right width*.

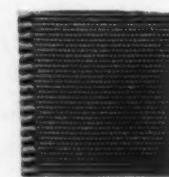
When one considers all the ingenuity and enterprise which the ribbon industry has demonstrated in the past few seasons in the development of ribbons of unusual beauty and in the use of new fibers, it is doubtful business practice to tie a halter to sales because of confused and contradictory size-specifications among the various mills. We are encouraged by the news that the industry's leaders recognize this restraining practice, and that they are working together to achieve some measure of size standardization.



PICOT EDGE



PLAIN EDGE



DOUBLE-SHOT EDGE



SHORT PURL EDGE



CABLE EDGE

Courtesy of Martin Fabrics Corp.



The underside coloring of a gull in flight blends into the sky tones, giving no warning of danger to the fish below.

American military leaders learned the lesson during the Korean fighting that our troops know nothing of the practical aspects of camouflage. As a result of the experience gained in Korea, there is an expectation that the hard lessons learned during World War II will again be applied to protect the individual combat soldier, by skillful use of concealment. Combat positions of men and weapons, military installations and transport, and the vast defense production plant which is America's ultimate defensive stronghold, would then be given full benefit of camouflage concealment. Howard Ketcham, AMERICAN FABRICS' Contributing Editor on Color and Lighting, writes this basic account of the role and techniques of camouflage out of his own experience in devoting his efforts to the

planning and development of camouflage during the last war. As an officer handling camouflage requirements for the Navy's Civil Engineer Corps, he developed camouflage colors for shore installations and sparked an inter-service project to standardize camouflage among all arms of the service. He made an OSS motion picture on camouflage, preparing the material and supervising production, for use in civil defense planning. It is his conviction that home-front camouflage planning, to protect industrial plants in the event of hostile attacks, is long overdue. "The individual plant owner or operator should be thinking aggressively of action to protect the property and personnel which are his responsibility," Mr. Ketcham declares.

THE ART OF CAMOUFLAGE

BY HOWARD KETCHAM

MILITARY CAMOUFLAGE IS THE ART of hiding an objective from the enemy. It embraces all possible means of misleading the enemy as to purpose, power and position of the opposition.

Industrial camouflage pertains to civilian installations. It embraces industrial plants, transportation media and major installations of strategic value.

The word itself is coined from the French *camoufler*, meaning to veil. It is by no means new. Animals, insects, birds, fish and snakes employ concealing coloration.

It has been observed that many animals are dark on their top-side and light on their bottom-side. This feature is helpful in concealing birds from view against the light sky while they are on the wing and aids in concealing them from observation by their enemies above, while they are on the ground. Similarly, fish are difficult to observe from above where their dark upper bodies blend with the murky shades of the water. From below, they are more difficult to see against the bright contrast of the sunlit water surface.

Early Historical Use

Genghis Khan was one of the first great users of military

camouflage. When he conquered Asia, he employed excellent camouflage for his mounted warriors, mingling shrubbery in the equipment of his troops to render them less conspicuous.

The device was familiar to Shakespeare, as revealed in Macbeth . . . *Fear not till Birnam Wood do come to Dunsinane*.

Lord Nelson used red paint on the decks of his flagship to camouflage the sanguinary results of combat, helping to relieve his seamen psychologically from the discouraging signs of bloody conflict.

Penalty of Neglect

On the other hand, General Braddock in the French and Indian war disdained the use of low-visibility uniforms. As a result, the famed red uniform of the British served as an admirable bull's eye for Indian sharpshooters. George Washington and other Americans at the rout in the woods of Pennsylvania learned the concealing security of neutral browns, greys and olive drabs which served the colonists well in Revolutionary War combats two decades later.

The history of modern military uniform colors parallels the growth of understanding of the importance of personnel concealment. From the Redcoats of Braddock to the blue and grey of the

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The mottled coloring of birds blends into the rocks . . . defense against marauding enemies.



CAMOUFLAGE: Effective



Three combat soldiers are concealed among the debris on an open beach, with osnaburg materials blending into the background.



Group of three combat troops in foliage area takes protective concealment from shrubbery. Figure on left, although exposed, obtains measure of concealment from tree shadows.



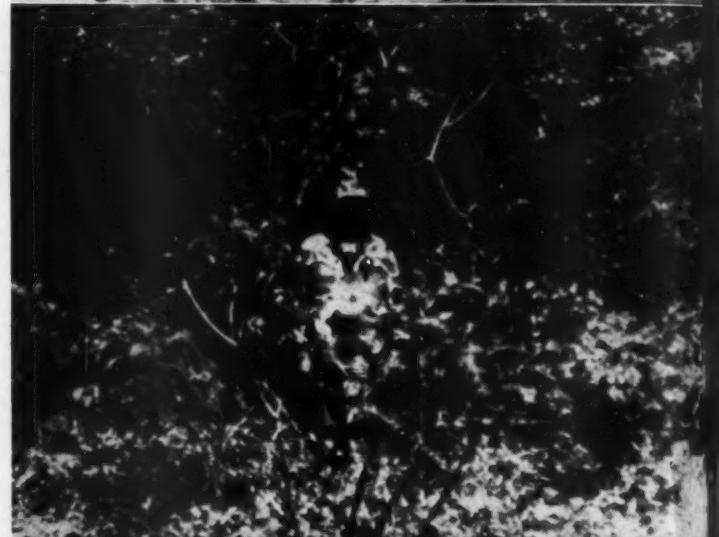
Failure to use foliage shadows exposes soldier, as sun reflects from helmet and uniform.

Reflection of sunlight from the combat fatigue uniform and from surrounding foliage is nearly equal.

Reflection of sunlight from unshielded face is greater than from surrounding dense foliage.



Less effective use of debris and camouflage: Soldier in foreground is outlined against the sand, his body at right angles to the direction of the large pieces of debris.



These photographs, taken at the Fort Belvoir training school for camouflage, depict the difference between camouflage which saves combatant lives and equipment, and that which serves no

useful purpose. In addition to teaching the use of camouflaged fabrics in military uniforms, soldiers are also taught how to utilize local material to conceal themselves and their equipment.

EDITORS' NOTE:

It is openly conceded in military circles that, in the event of declared war, America's industrial centers would rank high on the list of targets for air bombardment. Unlike the experience of the last World War, when the imminence of a Japanese invasion necessitated a hurried attempt to camouflage industrial and military installations up and down the West Coast, the use of camouflage in the next war will be of a scientific and technical character involving our productive resources.

In anticipation of possible war, the United States Government has been working closely with the leaders of industry toward the goal of decentralization. Beside necessitating the movement of labor to previously non-industrial areas, plans call for the fullest use of the technique of camouflage to lessen the possibil-

ity of vital loss through aerial bombing.

When, early in 1942, West Coast plants and air fields were camouflaged, the Government had little experience and even less material available for the task. Using whatever experience had been painstakingly gathered by the English, our War Department attempted to develop from that point a scientific approach to the problem. Mainly paint and canvas were used at the beginning; and while these served to some degree to conceal what needed to be concealed, or to disguise the objectives, there was no effective result because there was no real time for study and development . . . or for the textile industry to make a contribution. It is likely that, had the Japanese at that time succeeded in bringing planes close to our shores, together with the new techniques in aerial photography, our installations would

not have long remained hidden.

In the period since the end of the World War, and particularly during the testing period of the Korean War, the Government has made and continues to make long strides toward more effective use of camouflage. This time the textile industry is expected to be better prepared to help, not only in the amount of yardage of fabrics and bindings, but in the types and constructions and special finishes which are needed for good results.

We present this article on camouflage, written by Howard Ketcham who has worked with Government agencies on this problem. Beside giving the textile executive a clearer understanding of the why and how of this science, we believe it will serve to direct the thinking and the activity of interested mills toward the greatest production. — THE EDITORS

Camouflage Art . . . continued

Civil War era, the advance led to khaki after Britain's Boer War experience, and to the *spotted* jungle outfits worn by Americans in the Pacific fighting. Camouflage as we know it in modern combat was established in World War I. It was skillfully used by both sides with telling effect.

World War I military roads were *screened* with cloth-garnished fish netting, primarily to hide traffic and not the existence of a road. British ships were obscured from view by means of zig-zag paint patterns. Today, navies rely upon the use of neutral colors in overall treatment without pattern.

Its Role Today

Camouflage has taken on a far more varied assignment today, with industrial potential considered a basic element of a nation's military force, and with aerial bombardment playing as important a role as the historic weapons of land and sea artillery.

The concealment tasks of camouflage include the individual soldier, the motor vehicles and mobile armored weapons, naval vessels, defensive positions of troops, military and naval shore installations, such basic installations as docks, railroad yards, dams, waterworks, power plants, etc., and the plants of heavy industry and defense production.

Defense against air attack engages major efforts of the camoufleurs, and is complicated by the perceptiveness of the aerial photography of hostile reconnaissance. Disguise that can fool the eye is not enough, in many cases, to deceive the camera.

Attributes of the Specialist

To be a good camoufleur, one needs experience in some form of art, architecture, photography, psychology, design or engineering. He must have broad knowledge of color and color effects, of materials, and of the relationship of texture and light to the appearance of objects. For this work there is no substitute for creative imagination based on experience in these fields.

Aerial photography is the arch-enemy of the camoufleur. Photos taken of a fixed area at various intervals during a day normally show shadows which do not jibe with the movement of the sun. Thus, suspicions are aroused in intelligence study of the comparative photographs.

Photographic interpretation schools teach counter-camouflage measures. Queer-looking mounds can be checked by means of stereoscopic viewers. Synthetic colors are identified by means of selective photographic filters. Infra-red film not only penetrates haze, but also differentiates nature's chlorophyll in the verdure of outdoors from the imitation variety comprised of paint or dyed fabric. For example, nature's greens usually photograph as light values of grey, whereas man-made greens look black to the camera eye. The skilled photo interpreter can read an aerial photograph as effectively as the reader can digest the substance

of these words.

Aerial photos can, of course, locate military objectives, but if sufficient points of reference are obliterated it can be most difficult for a bombardier to ready his bombs in time to hit the pay-off target with 100% effectiveness.

The enemy airman must identify his objective at a distance of at least five miles. If he fails, he is required to return for another approach which in turn renders him more vulnerable to counter-measures.

The tools of the modern camoufleur include the use of paints, dyed fabrics, and a variety of other materials to conceal buildings or objects which might be subject to attack. For example, he knows that there are no straight lines or right angles in nature. All such forms are man-made and, as such, are telltale. They represent chimneys, roofs, roads, railroad tracks, etc. Hence it is vital to eliminate, with proper measures, the appearance of man-made shapes, when they serve as a target incentive. Shadows also are visible and revealing from the air. Shadows always appear far blacker than the blackest paint, and are give-aways of common objects.

The Interrupting Pattern

Modern camouflage seeks to break up or diffuse telltale edges of consequential installations by screening which provides irregular and misleading shadows. This is done by blending a factory or an area where vehicles are parked, with the surrounding terrain. For example, a factory in the city will be given the appearance from the air of a series of homes; a factory in rural suburbs will be blended with the pattern of its surroundings.

Interruptions in pattern are as obvious from the air as an ink stain on a white table cloth. To provide proper concealment, the general pattern and appearance of terrain must be taken into account. In so doing the correct texture of camouflage materials chosen is more important than the color chosen, because a variation in texture is more of a dead give-away in reconnaissance photographs than a wrong color choice. In disguising installations, structures, weapons, etc., the texture of camouflaged objects needs to coincide with that of the surrounding terrain. A patchwork area whose patches are all in the same color, but of different textures, is readily discernible.

Effect of Textures on Light

Texture has a greater effect on the lightness or darkness of an area or object than color, in many cases. For example, a black tarred-surface area appears lighter from the air than a patch of woodland in varied shades of green, even though the green is lighter than the solid black tar.

Smooth surfaces appear bright. Stony surfaces appear darker than smooth areas because the angles of the stone, like the facets of a diamond, divert light in many directions. Bushes, trees and tall grass appear darkest because most of the rays of light are

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DECIDUOUS TREES (*leafy maples, etc.*) appear light or white in infra-red photos.

CONIFEROUS TREES (*spruce, pines, etc.*) appear dark in the infra-red camera shots.

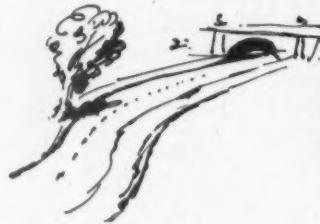


Because smooth texture reflects light, a black tarred road appears lighter from the air than a natural stretch of terrain in various shades of green.

Camouflage Art . . . continued

absorbed in the shadows created by the more dense surface texture. To make smooth surfaces look lighter, we can use darker paint colors. However, color is no substitute for good texture as an agent of concealment.

There is no one answer as to how to tackle any problem of camouflage; experience, the materials at hand, the time and labor available, and costs are all controlling factors.



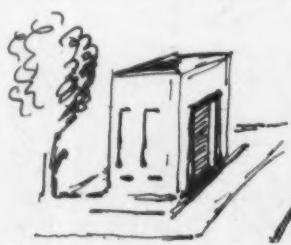
How to treat surfaces of roads to conceal them from the enemy is a constant problem. Raking dirt or leaves over traffic tracks sometimes solves the problem.

Highly reflective windows are usually concealed by means of opaque materials, for example. Large objects such as gas tank forms can be hidden by use of false work and skillful planting of shrubbery and trees.

Change in apparent identity of an object is another valuable aid to deception and concealment. Factories can be altered to resemble a group of small houses. The Douglas Aircraft factory in California was covered to resemble a farm; papier maché cows grazed contentedly on roofs and real clothes fluttered in the breeze from conspicuous clothes lines.

Decoys also have a proper place in diverting the power of an attack. An important dock area was saved from air attack during World War II by simulating the docks some distance away, and by clever concealment of the actual piers and the water's edge.

Color in many cases offers the cheapest and best concealment to be had because it can reduce contrasts with surrounding areas. Dull, drab colors are ideal for toning down light colored buildings and roofs. Patterns to blend an installation with its surroundings may be readily made by painting. No colors need appear in pattern areas which scale less than 50 feet because patterns



There are no straight lines or angles in nature. This is a fact which the Camouflage Corps must continually take into account in their specialized work.

tend to cancel out if they are used in smaller scale. All patterns must be colored to suit the surroundings, of course.

For instance, due to its chlorophyll content the green foliage of deciduous trees reflects much of the infra-red light into the

camera and hence the leaf-bearing trees look white on infra-red photos. On the other hand, the coniferous trees such as spruce and pine, have little infra-red reflectivity and their evergreen needles show dark in photographs. Consequently paints used on the roof of a suburban factory to simulate this type of nearby tree or to blend in with it must be chosen to avoid a contrast with the trees on enemy-made intelligence photos.

The majority of green paints absorb infra-red light. As a result, the camera can often detect man-made foliage simulating leaf-bearing trees more readily than a similar imitation of the evergreens. Camouflage paints are now produced with the requisite amount of infra-red content to help deceive the lens men.

As noted, the proper material for camouflage work is as important as color in order to assure the proper effects through texture, light reflection, etc. Nets garnished with painted fabrics are used for some of the largest tasks.

Bombardiers use bodies of water as directional markers. Effective camouflage brings sloping nets past the shoreline which slope gradually to the water surface to eliminate telltale shadows.



Water surfaces may be concealed by nets mounted on floats. Water is highly visible at night, and provides a landmark directing hostile flights to the target. Among the greatest Allied air strikes of the last war was successful destruction of German dams.

Beware of the Shadow

Effectiveness of netting to prevent such losses is dependent upon skillful texturing and irregularity of the shadow it casts. The net edges should be *terraced* to the ground to guard against an outline shadow which provides a give-away contrast. Nets which are flat and do not sag are less apt to reveal themselves by casting a shadow.

In using nets garnished with strips of fabric for concealment, the effective garnishing density varies from $\frac{1}{4}$ to $\frac{3}{4}$ of the surface to fit the individual requirements. Average obscurement calls for $\frac{1}{3}$ garnishing.

The lesson of the window screen (hard to see through in daytime) has led experts to make extensive use of nets for camouflage and concealment purposes.



Window screens best illustrate the virtue of the camouflage net. We all know by common experience that it is hard to see in through a screen during daytime. Camouflage nets made of string or wire similarly obscure targets from aerial observation.

The Army uses 5 feet lengths of osnaburg or burlap, 2 inches wide, for garnishing fishnets in the field. For permanent locations, chicken wire is employed. Phenolic enamel keeps the wire net from rusting. The net can be garnished in camouflage colors to fit the locale.

Planning for the use of netting types of concealment must take into consideration the *snow load*. Fresh fallen snow weighs eight pounds per cubic foot, ice 56 pounds per cubic foot. In planning for snow loads in this country, camouflage netting requirements range from 40 down to 10 pounds per square foot.

Textures, Materials, and Color

Among the textural materials which make up the camoufleur's armory are sand, cottonseed hulls, sawdust and tanbark. These materials can be colored with bituminous emulsion. Shadows can be simulated by use of layers of steel wool. Sometimes this wool is painted black for best effect. Asphalt roofing with granule texture is also effective. Coarser textures can be had by means of garnished nets. Bare earth around new construction is made less noticeable by blending it in with the surroundings by actually planting shrubbery. Planting must be in keeping with the native character of the locale. Cinders serve admirably for toning down soil areas. Airstrips can be hidden by ground painting of hedges in patterns like those nearby. Casein, cold water and bituminous paints are useful on turf. They last for two weeks and benefit from the texture of the turf. Black-top roads are less conspicuous than dirt roads. White cement roads can be treated with a non-pigmented bituminous emulsion to conceal important road intersections.

Among the effective vehicles for applying color to other materials are: oleo-resinous emulsion or cold-water paints to cloth; dull oil paint to concrete, wood, metal and glass; tar to earth.

In selecting colors for these materials, camoufleurs usually make their choices with a leaning to the dark side, since colors tend to become light in proportion to the altitude from which they are observed. While vegetation, green or dry, can be placed directly on an object or attached to a net to form a cover, grass and leaves must be employed in natural position to prevent an artificial appearance which negates concealment.

Nets Produced by Lace Machine

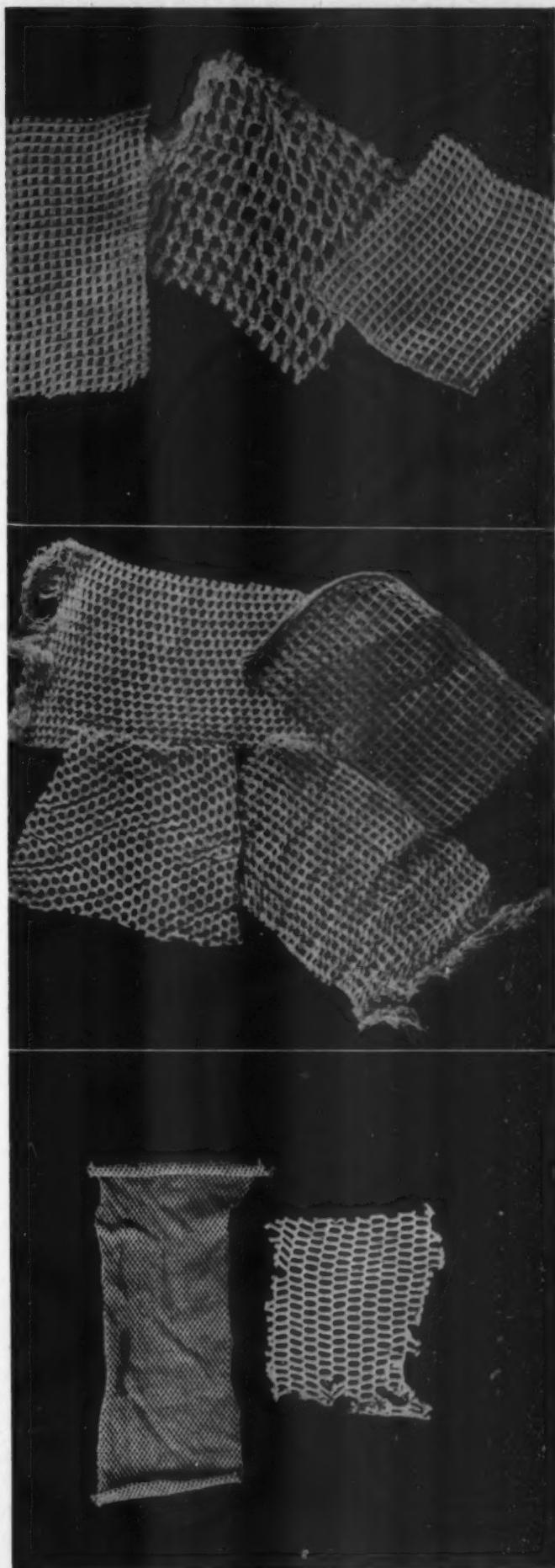
In many cases, nets of up to 6-yard widths produced on lace machines are preferred because their compact construction provides adequate obscuration, eliminating the need for garnishing, and simplifying shipment and storage.

When fabrics are used for garnishing, they are often woven through the meshes in the field, to match the surroundings of the net-concealed object. In other instances they are stapled, and an 8-inch length is permitted to hang below the net to improve concealment from a plane at an oblique angle of approach.

Value to Morale

An important discovery in the last war was the morale value of camouflage protection to combat troops. The feeling of increased combat safety quickly reflected itself in the performance of personnel. In a defense program in which industrial employees are deeply conscious that the first target of an enemy will be America's production potential, an early introduction of camouflage protection to defense plants offers an important morale factor in boosting efficiency and reducing turnover.

NOTE: Another installment of this article by Howard Ketcham, discussing and explaining the practical application of the science of Camouflage, with particular emphasis on facts for the textile industry, will appear in the next issue.





THE CONSUMER

The millman, the converter, the apparel manufacturer, the retailer, the retail clerk . . . all throw at Mrs. Consumer words and phrases as selling blandishment . . . all assuming that she knows what they're talking about. Sadly enough, it's gibberish to her. And so writer Cora Carlyle gathers a group of typical

Q. I have often read of detergents in connection with laundering. Can I use one of these detergents for my fine laundry, such as blouses, slips, and hose, without any bad effects as to color-running, shrinkage, etc?

A. Without going into a chemical analysis as to just what is the content of a detergent, as it is commonly known, it is quite safe to say that you can use a detergent with confidence in laundering your fine fabrics. Generally speaking, the word detergent, used with reference to laundry soaps, means that the soap has had a substance added which will aid in the laundering process. It causes the soil to leave the fabric quickly; even brief soaking may do the work, saving rubbing and manual manipulation. Also, it leaves no *scum* on the fabric, such as occurs with pure soap. The colors, too, become clearer, the whites whiter. If the tap water is *hard*, this condition is counteracted by the detergent.

Q. I am disappointed in the wear from my nylon hosiery. I buy the very best 15-denier, 51-gauge as recommended by a saleswoman who has served me for some years. Yet I find that there are *runs* in a pair of stockings after the first wearing. I am a homemaker with normal household duties, plus my walking and shopping excursions outside my home. Why is it my hose do not give better service?

A. Anyone as active as you are should wear a heavier denier stocking for daily routine duties. We recommend a 30-denier for daytime wear and 15-denier for dress-up occasions. If you could see the two deniers under the microscope, you would observe immediately that the yarn used to knit the 30-denier hose is much more sturdy and will be more difficult to break or cut. 30-denier is sheer enough to be flattering when worn, yet strong enough to stand up well under normal wear and strain.

Q. I have a quilted robe and bed jacket. The outside of each is made of rayon, but I do not know about the inside stuffing. Should I wash the articles or have them dry-cleaned?

A. Successful washing does not depend so much on the fiber content of the stuffing as it does on the fact that the thread used for the quilting may not be pre-shrunk. This may sound strange, but it is quite true. Therefore, the suggestion is made that you have the items dry-cleaned; otherwise the threads may draw up in such a manner as to pull the garments out of shape and result possibly in their becoming unwearable.

Q. I have read in various fashion columns about *sunburst* accordion-pleated skirts. What does this mean, please?

A. This type of pleating is very popular from the standpoint of the consumer since it means less bulk at the waistline and hips when compared with the usual accordion pleating. From

the point of view of the manufacturer it is in favor because *sunburst* uses less fabric; it is narrow at the waistline and increases in width as the pleating approaches the hemline.

Q. I am going to make a velveteen dress, and have purchased the fabric. Can you help me to determine the *up* and *down* of the fabric?

A. To find the *up* and *down* of the fabric, run your hand along the cloth. If the nap lies smoothly, that is the *down*. If the nap looks rough, that is the *up*. Lay the pattern so that the *up* runs toward the shoulders. You will then have no trouble.

Q. I have some wool jersey which I want to make into a dress for my daughter and a blouse for myself. I have been told, however, that I will find jersey cloth difficult to sew and that it does not hold its shape. Is this so?

A. Jersey is a knitted fabric and stretches easily. That is why it is so comfortable and satisfactory when used in apparel. In sewing, use a little extra care . . . it will repay you. Don't stretch bias pieces; baste all edges before stitching; feed the fabric into the machine with a light but steady push; use tape for cuffs and collars and for finishing skirt hems; pink the inside seams to keep from raveling. You should have no trouble if you handle each section of your garment with care.

Q. What is meant by the term *domestic wool*?

A. Domestic wool is that grown on animals raised in the United States, as contrasted with wool from sheep of foreign countries.

Q. I have just had my glazed chintz drapes and slipcovers dry-cleaned, and to my great dismay the glaze disappeared. Not only that, but the fabric now looks and feels sleazy. What can I do?

A. You can send it back and ask your cleaner if he can put in a temporary stiffness. This will have to be repeated every time the slipcovers are cleaned. The best precaution is to buy fabric with a durable glaze which will stand up under dry cleaning or washing for the life of the slipcover.

Q. I use a nationally known vacuum cleaner on my rugs, at least twice a week. Do you think I should have the rugs cleaned, in addition, by a professional rug cleaner?

A. Deeply embedded grit, grime and dirt can only be taken out by a professional cleaner. This type of cleaning enhances the color and the rug texture as well, and in the long run results in longer life to the rug.

Q. What is a proportioned slip?

A. The label on such a slip indicates bust measurement, hip measurement (slender, average or full) and length (short, regular or long). Only the better manufacturers make such

WANTS TO KNOW...

Mrs. Consumers from time to time . . . asks them what they'd like clarified in textile terms . . . and then fires the questions at Dr. George Linton. Here is another batch. The moral is: Just because you know what you mean, don't take it for granted that the other person does.



a slip which give consumers a great advantage in buying, but more manufacturers are doing so as time goes on. Shoppers do not usually care to take the time and the trouble to try on a slip to check on the fit at the time of purchase; hence the proportioned slip label fills a long felt need.

Q. I have been reading newspaper ads about nylon mixed with wool for men's suitings; also that this blend will likely be used in women's suitings very soon. Could you tell me just what nylon adds to a woolen suit?

A. When nylon is added to wool for suiting fabric, the result is that the material has lighter weight, greater strength and durability, and possibly better shape retention. Nylon staple, the short fibers cut from the filament, is ideal for woolen suits if used in proper proportions, say from ten to twenty per cent. Other features include resistance to *pilling* or surface fuzzing, and shrinking in wet cleaning; the *felting* or thickening after many cleanings is lessened. The hand and the drape of wool-and-nylon are just as pleasing as these features in an all-wool suit.

Q. What is meant by *fused collars* in men's shirtings?

A. Fusing is a process of inserting a series of synthetic or man-made yarns between the layers of multiple fabric during the weaving and then melting them by a heat treatment to unite or fuse the layers into one solid material. Fused fabric gives improved wear to the collar.

Q. I have noticed in the fashion news that *fake fur* is very popular this season. What is meant by this? Will it wear and dry-clean?

A. The term *fake fur* means that a fabric has been constructed to look like fur, but of course it does not come from an animal. It usually has a firm cotton backing, from which long fibers of cotton, nylon, wool or rayon stand up. The fibers are dyed to look like fur. If they need to be crimped or curly, they are treated accordingly. They can be dyed any color. This material wears well and dry-cleans well, especially since it does not need to be taken off your garment and cleaned separately. *Fake fur*, especially if wool or nylon fiber is used, gives satisfaction, particularly in standing up under rain or snow.

Q. What is meant by *wet cleaning*?

A. This is a special process used by dry cleaners to cleanse moisture soil. Soft waters, proper temperatures and proper handling are important.

Q. I would like to buy the new decorated nylon hosiery, but am afraid that the butterfly and flower figures will cause the hose to run more easily. Can you advise me on this?

A. You have nothing to fear. These designs are securely tied in, even though they look delicate. As a matter of fact, the designs

are practically a part of the stocking itself. Just observe your usual caution in handling delicate hose . . . roll them on from the toe, and take them off carefully.

Q. When advertisements mention the *wale* in corduroy, what does it refer to?

A. By the word *wale* is meant the rib effect or raised portion of the material. Fine wale corduroy seems to be more flexible and more easily handled in garment construction than wide wale fabric.

Q. What is Alençon lace?

A. Correctly speaking, this is a hand-made lace originally made in Alençon, France. The chief characteristic of Alençon is that the ground is fine net and the motifs or patterns of the lace are outlined by a fine cord or *cordonnet*. Currently mentioned in fashion advertisements, it will be noted that the description is *Alençon-type*. This means that the lace is machine-made, using designs and construction of the hand-made lace. Machine-made Alençon is very attractive, decorative and durable.

Q. I used to buy service-weight silk hosiery before the war. Is it available today?

A. Several well-known hosiery concerns are currently making a six-thread or service-weight hose. These stockings are very comfortable on the feet. The silk absorbs and evaporates perspiration quickly, and since the silk fiber is animal in nature it feels pleasant to the skin.

Q. Is it true that one can wash clothes without rinsing them, and with good results?

A. Generally speaking, women report that they can wash clothes without rinsing, with perfectly satisfactory results. However, most women prefer to rinse clothes anyway after washing, chiefly as a matter of custom. The new soaps that are on the market today are greatly appreciated since they save time in all the operations of actual laundering.

Q. Can you give me some information on the early silk mills . . . where the first mill was founded and by whom? Was the silk of local origin?

A. Rodney and Horatio Hanks built a small silk mill in Mansfield, Connecticut, to make sewing silk and twist. Their mill covered a space of twelve feet square and they used water power and built their own machinery. This was in 1810. The first successful silk mill in this country was established by Cheney Brothers (there were seven brothers) in South Manchester, Conn., in 1838, and was known originally as the Mount Nebo Silk Mills. The silk used at that time was locally cultivated. In the story *The World of Silk*, Issue No. 15 of AMERICAN FABRICS there are references to this period during which time many countries attempted the cultivation of the silkworm.

There is a saying that time is money; and, like money, time these days seems to fly away . . . to spend itself at a rapid-rapid pace. Indeed, as we observe time each day, we seem to have little of it to spend as leisurely and as pleasantly as did our ancestors. In fact, for most of us there is no longer even enough time to open our eyes and look at the world around us . . . the world through which, for a few decades, we pass like hurrying guests, inattentive and preoccupied.

But on some rare occasion, perhaps when the day is especially fine, or when we are very happy, it chances that we pause for a moment. Then, as if by magic, places which we have traversed a thousand times without notice . . . places which serve only as a floating setting for our schemes and memories seem to light up with a special light. We find them pleasant or strangely grandiose . . . peaceful or feverishly agitated. In them we discover a reality which escaped us before. We seem to awaken to them and to ourselves. At such moments we vow never again to forget them, to remain constantly aware; and then we forget our resolve because we suddenly remember an appointment!

But sometimes, too, before a tree newly-in-blossom . . . or while gazing at a great expanse of desert . . . or the tumbling water of a brook . . . or the wind riffling through a row of poplars . . . it happens that a deeper feeling grips us. For a moment we glimpse unfamiliar vistas. Suddenly tired of our habitual routines and petty aims, we seek to recollect ourselves; the minutes seem to become infinitely long. And we become aware of an alert, inner observer who weighs . . . compares . . . measures according to a standard of values vague yet familiar; who establishes connections and makes deductions which stem from an infallible science coming from we know not where. At this moment, like those specialists who know the composition of every fragrance, we feel in ourselves subtle components: 10 sweetness, 2 lightness, .005 melancholy.

And then these impressions, which for a moment appeared to be more like us than ourselves, vanish . . . and we are left vaguely dissatisfied. We ask ourselves to what is this more-wise-than-in-our-ordinary state connected? We even find ourselves speculating on the sort of daily life we live, and such speculations will often weigh heavily upon us because it makes no slightest sense. Each day life hurries on, leaving abandoned . . . in the asylums and psychiatrists' establishments . . . a host of people who have wasted too much time becoming specialists. Life is at the same time absurdly illusory, cruelly truthful, and monotonous . . . so monotonous as to bring one to tears. And what real relation exists between these few peaceful moments of escape and our sufferings?

Certain old great stone statues, seated cross-legged in Buddha fashion, or the Egyptian colossi who, by all the evidence, knew how to settle their problems in a satisfactory fashion, seem to be contemplating within themselves the meaning of all things. But we, poor mortals, are not able to do so. We are much too fragile and easily upset; indeed, the passing flies disturb us! Our senses operate on too small a scale . . . at too slow a tempo. The maelstrom of particles which group themselves to make a tree, or a blade of grass, or a child cooing in its cradle is not perceptible to our senses. While these forms are being born . . . while they grow mature, shrink and fade . . . the majestic but gradual process of their metamorphosis makes them seem motionless to us. But, ever fascinated, we love to catch those changing expressions which resemble our own and which seem to slip away almost as fast as our own.



In this present work Louis Andrieux, the great European photographer, has brought together certain of these expressions of man and nature. No logic seems to connect them. But logic is not what interests Andrieux. Nor is he concerned with collecting prefabricated pictures. Rather, he is a devotee of moments . . . moments of faces or scenes. He captures attitudes which reveal and are full of the past. He puts time into a cup and gathers reality onto a tiny plate. Then he places these elements according to their affinity, knowing that they will yield some secret to him. Yet these images, representing at the most a few fiftieths of a second, are strangely revelatory. They bring out unexpected analogies between Man and Nature, between people and things . . . comparable moments stemming from the same beginnings and ends . . . counterpoints of movement and repose . . . cycles of joy and suffering . . . or, simply, similar atmospheres or the like types in child and flower. As with all the secrets of which Nature grants us a glimpse, that which is revealed is like a question. In truth, these strange analogies presuppose a bond and a unity in this world . . . a world which, to us poor souls, seems solely and lamentably a beautiful *mish-mash*. — PAULINE DAVID



Faces
and
Landscape

THE PHOTOGRAPHY OF LOUIS ANDRIEUX





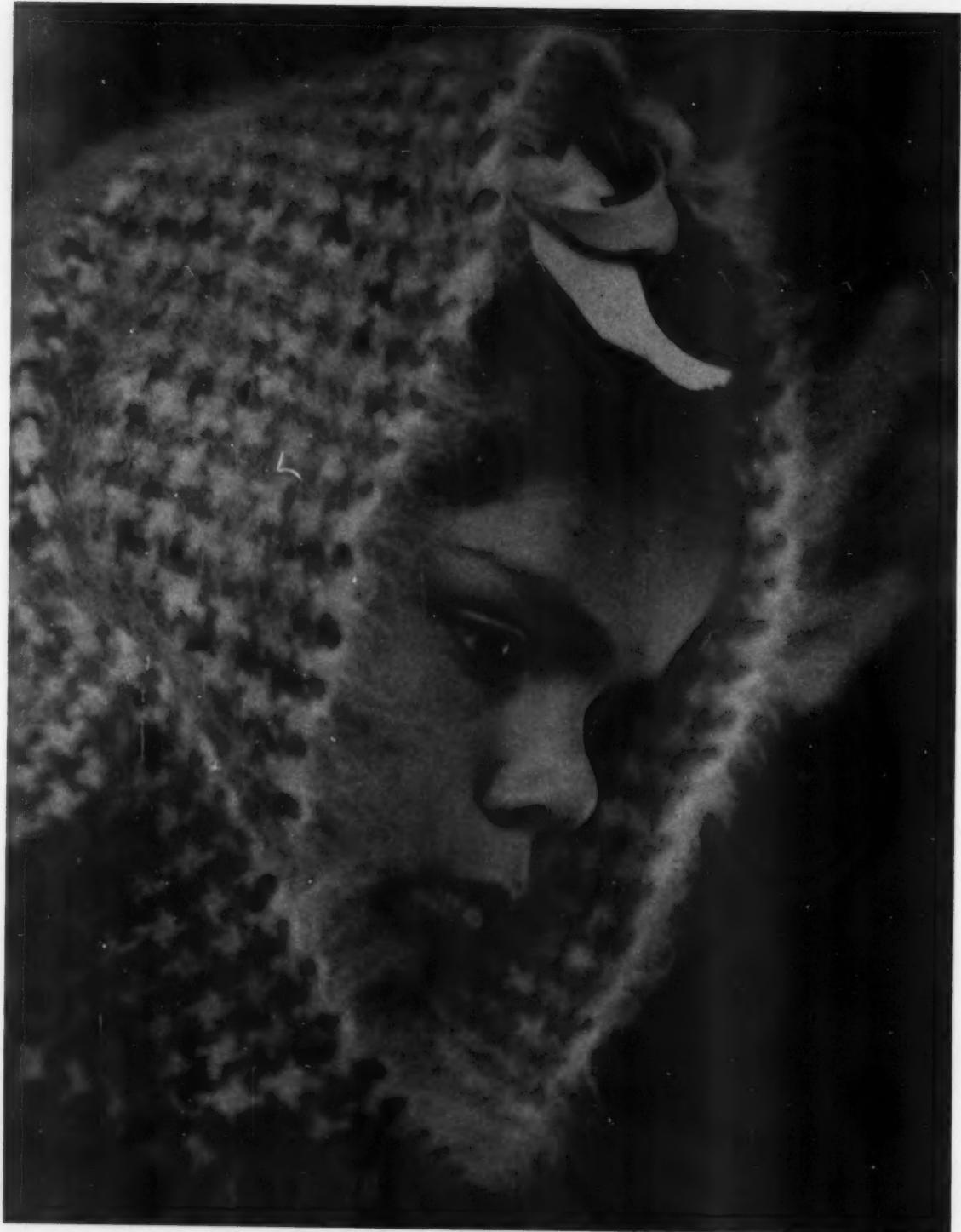
Quand le printemps éclate de rire
WHEN SPRINGTIME BURSTS WITH LAUGHTER





*Déjà les rêves
Chateau silencieux
Princesse captive
Beau chevalier*

ALREADY SHE DREAMS
OF A SILENT CASTLE,
A CAPTIVE PRINCESS,
A HANDSOME KNIGHT



26



*Gelée tardive, fièvre d'enfant
Un mince filet de vie . . .*

**SPRING'S FIRST BLUSH,
A SLENDER THREAD OF LIFE**





Fleurs des montagnes
MOUNTAIN FLOWERS



Les vastes espérances

HOPE'S HORIZONS





*Qui donc saura où va la route
et si . . . de la vie quon mène*

WHERE DOES THE PATH LEAD . . . AND FOR US?





Histoire sans paroles

A SILENT STORY





Rides du soir
EVENING RIPPLES



Demain, un nouveau jour luira

TOMORROW, A NEW DAWN



Lui seul peut dire si ça valait la peine
... WAS IT WORTH THE EFFORT?





Les intermédiaires entre ciel et terre
BETWEEN HEAVEN AND EARTH



Sommets



SUMMITS

PRELIMINARY REPORT ON ACRYLIC FIBERS

THE DEVELOPMENT OF THE ACRYLIC fiber group has now reached the point where sufficient factual information is available to draw conclusions which may be of value to our readers. In this classification is one fiber with which the average person is familiar . . . Orlon, product of Du Pont. However, points of great progress and refinement have been reached by two new fibers . . . Dynel, a product of Carbide and Carbon Chemicals Division, and Chemstrand, which will be produced jointly by American Viscose and Monsanto Chemical Co.

First Cousin to Vinylite

The acrylic is a staple fiber spun from polymers which contain acrylonitrile. Basically all of the acrylics possess similar characteristics; however, in the hands of the individual chemicals company the end product differs vastly. As an illustration, we point to the status of Dynel. At the present moment development work is still being carried on by Carbide and Carbon, by the selected spinners who have been given allotments of the fiber to work with, and by the converters and manufacturers who are in turn working experimentally with the spinners. C & C, quite laudably, refuses to make any broad claims for the virtues of Dynel at this stage; on the other hand, actual laboratory tests in use have already proved that Dynel does possess a number of favorable features which indicate a broad field for utilization.

Dynel Properties Cover Wide Range

Dynel is warm to the touch, and it can be produced in textures ranging from a cashmere-like softness to the coarse feel of mohair, by varying the filament size. It is fire-resistant and will not support combustion, although the fiber will burn upon contact with open flame. It is non-felting and non-shrinking, and because of its high resistance to chemical attack Dynel can be laundered repeatedly with strong detergents under vigorous conditions.

It is resistant to deterioration by chemical counter agents, takes dyes in a broad range of colors with good fastness to light, washing, crocking and cross-dyeing. The fiber is immune to insect attack; tests prove that insects starve to death rather than eat a Dynel fabric. Fabrics buried in soil under tropical conditions (87° F. and 97% humidity) in no way deteriorated after six months, whereas ten-ounce army duck under the same conditions disintegrated completely in ten days. Dynel likewise is not attacked by fungus growth.

Its controllable shrinkage and thermoplastic characteristics make it possible to attain extremely tight constructions; at the same time, once a Dynel fabric has been set, its shape and size are relatively permanent until the shaping temperature is equaled or exceeded. And, of course, the fiber possesses the native trait of acrylics insofar as toughness and abrasion qualities are concerned.

Many Products Envisioned

We have seen and inspected a broad variety of end products in which Dynel is now being used with quite satisfactory results. It is as much at home in industrial fields as in apparel and household goods. To indicate its versatility, we append a partial list of products which are currently being made, on a limited basis at the present time, and from this list you will be

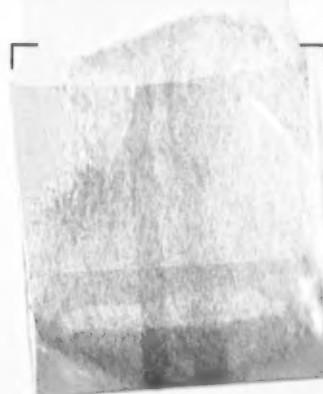
able to envision the many directions in which Dynel will ultimately move:

Blankets	Stiffened fabrics for
Coverlets	collars, hats,
Drapery	cap bands, visors
Upholstery	Infants' wear
Show curtains	Men's suitings
Pile fabrics	Snow suits
Sweaters	Scarves
Men's hose	Swim suits
Resist yarns	Shirtings
Filter cloths	Work clothing
Dust fume bags	Tarpaulins
Water softener	Dye and laundry
filters	nets
Molded fabrics	Insulation fabrics

Various government procurement agencies are very interested in Dynel, for quite obvious reasons. In the field of camouflage alone the advantages of this fiber's resistance to sun, mildew and fungus make it highly desirable. In military clothing and supplies other characteristics suggest many uses for Dynel which could absorb an enormous number of pounds.

Product Development Report to Come

As stated earlier, Carbide and Carbon is still engaged in exhaustive tests and is reluctant to make any positive claims for Dynel until all questions have been satisfactorily settled. However, we are assured that in time for the next issue of AMERICAN FABRICS the development work will have reached the point where we will be enabled to do a complete and comprehensive report. At that time, too, sufficient Dynel fiber will be available for commercial use to permit our showing actual samples suggesting the widely differing products into which the fiber is going. We believe our readers will find this feature article interesting.



EXAMINE THIS SPECIMEN OF DYNEL STAPLE

This is the staple fiber which has been spun from a copolymer of acrylonitrile and vinyl chloride. Hold it against a lighted match and note how it burns only when fire is applied; it will not support combustion.





Photographs and designs by Joseph Breitenbach.

THE CAMERA DESIGNS FOR FABRICS

Photogram Textile Designs, rather than mechanical reproductions of realistic photographs on cloth, hold possibilities for a newer and more successful approach in modern photo-fabric design.

COMMONLY when we speak of photography we think of it as a medium merely imaging the world we live in and that its main task should be to reproduce, duplicate and preserve as a document the passing reality.

Actually, photography is . . . even more than we generally notice . . . determined by personal concept. The three dimensions of space are transposed into the two dimensions of the photograph; the colors become gray-values. Perspective, placement of camera, choice of light . . . all that is largely a matter of personal judgment and taste. This is why a photograph has, or at least can have, personal style. Looking at photographs, we recognize the work of this or that photographer; and, as in painting, the approach and the graphic quality make a good or bad photograph; it is not the photographed object which is the determining factor.

Lately photography has made another step forward very similar to the development we see in the other graphic arts. The painters and etchers today have freed themselves to a large degree from the descriptive repetition of realistic forms into so-called abstract painting. Here it is not the object which makes the picture, but the expressive, harmonious distribution of forms and colors: composition and emotional expression. This development is nothing new in textile design, where for thousands of years, virtually as long as man has been adorning his dress, always the abstract form prevailed over realistic imaging.

A small number of photographers have for some time, in addition to their realistic work, given special consideration to the graphic potentialities of photography. Among the most creative ones is Joseph Breitenbach, who in different branches of photog-

rphy has been in the avant-garde for many years. His photographs of odors and aromas have received wide recognition in many other magazines. His work emphasizes the fact that, like any artist, the photographer does not render reality, but a transposition.

We have asked Mr. Breitenbach, who for quite a while has experimented on the use of photographic design for fabrics, to do a small series of suggestions and he gave us the accompanying designs. The design on the left of the series above is the only photograph actually taken with a camera. The others are so-called Photograms. In this process objects are arranged on photographic paper, and when exposed to light photograph themselves, as it were. In the hands of a sensitive artist and an experienced craftsman the Photogram technique yields most interesting results, for the pictures have a quality which is neither completely realistic nor completely abstract.

This process adapts itself very well to use on fabrics. The objects making up the Photogram give appealing and interesting form, while the two-dimensional quality of the Photogram (as opposed to the three-dimensional quality of a completely realistic picture) is better suited to the flowing planes of textiles. The forms are integrated in the plane of the fabric.

Realistic photographs on fabrics are not satisfactory, a fact which was well demonstrated by a recent and not-too-successful attempt to cover fabrics with all kinds of photographs by mass production.

We do not overlook that the medium of Photogram needs the talent of an artist and the experience of a craftsman to be successfully applied, but we are sure that many of our readers will appreciate our presenting to them a new approach in the field.



**MEN'S SHIRTINGS . . . PRIME USER of
COTTON in the NATION TODAY**

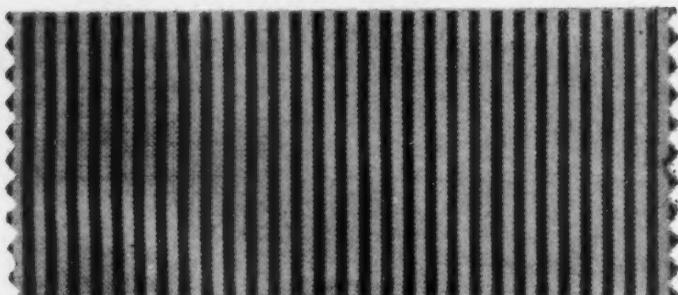
*Use of 534,000 bales in 1949 gives Shirting mills
lead over automotive industry. New
developments were responsible.*

DURING THE CALENDAR YEAR 1949 the industries of this country absorbed 7,873,786 bales of cotton for their multitudinous needs. Traditionally the automotive industry has showed up each year as the largest single user of cotton, but in 1949 the men's shirting mills took first place. In a year when soft goods business was not notable for booming activity, and with excellent competitive presentations from the spinners, weavers and converters of synthetic fiber fabrics, there had to be a good and sufficient reason why cotton should attain this position of eminence in the shirting field . . . and there was.

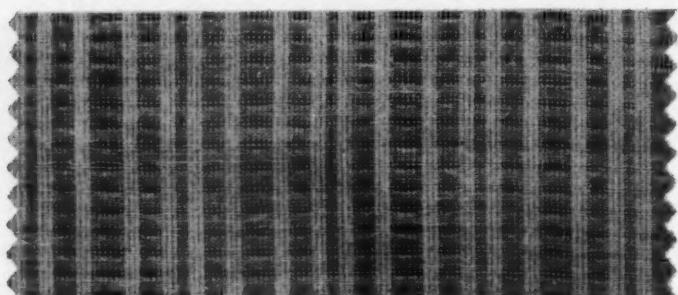
Aside from the natural underlying preference among consumers for shirtings of cotton, as revealed by the U. S. Department of Commerce consumer survey which was released early in 1950, the technological improvements achieved at every level, from spinning to weaving to printing to finishing, were undoubtedly helpful in the increase of the use of cotton. The most basic staple constructions were given a new feel, a new look which expressed itself in counter-appeal. Novel ideas in printing and finishing which had had to lie dormant during the war years were introduced in 1949, and made an important contribution in sales.

A FASHION OBSERVER'S REPORT: Capt. J. A. Murdock, style authority and Foreign Fashion Editor for MEN'S REPORTER NEWS WEEKLY and AMERICAN FABRICS reports that the vogue for tissue, or featherweight, fabric on the Continent is growing. This trend, which is dominating the shirt, pajama, underwear and sports picture, is one of the most significant in years.

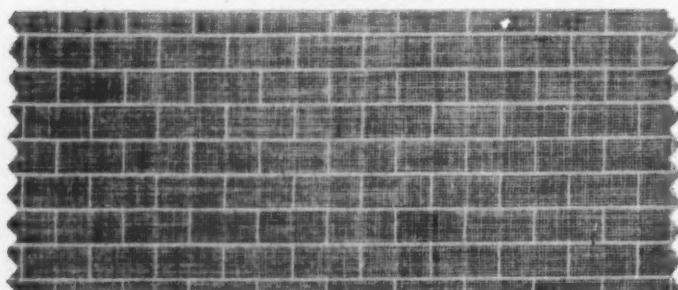
**1951 Cotton Shirtings feature
NEW WEAVES...**



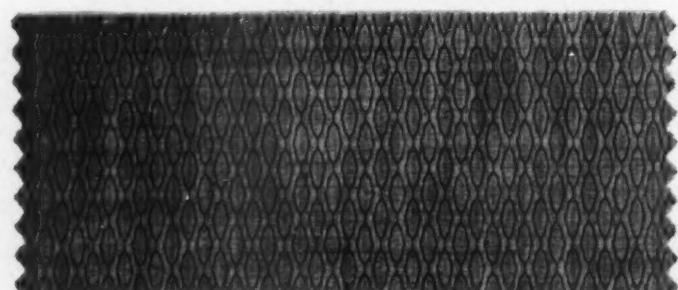
University striped oxford by Reeves, Rigmel finish



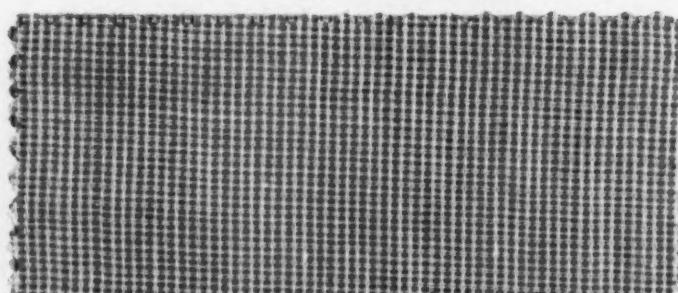
Mercerized leno by Border City, Sayles finish



Combed filled Sanforized madras in brick pattern by Dan River

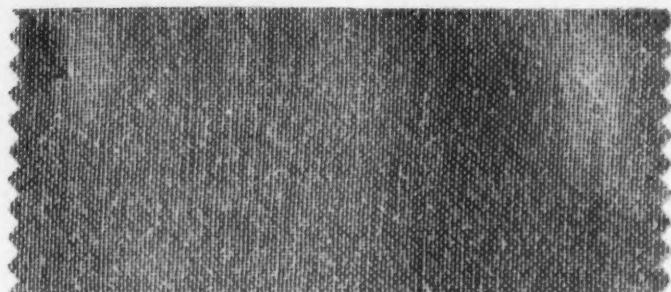


Mercerized dobby by Spindale, Sayles finish

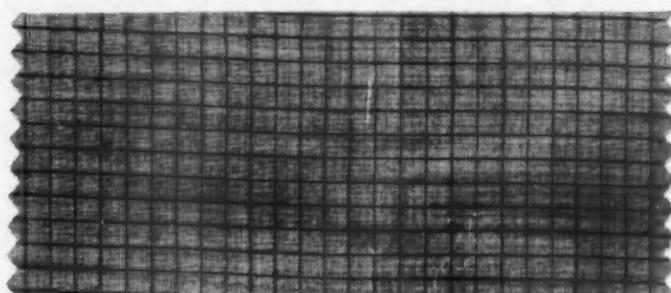


Combed filled mock leno by Dan River, Sanforized finish

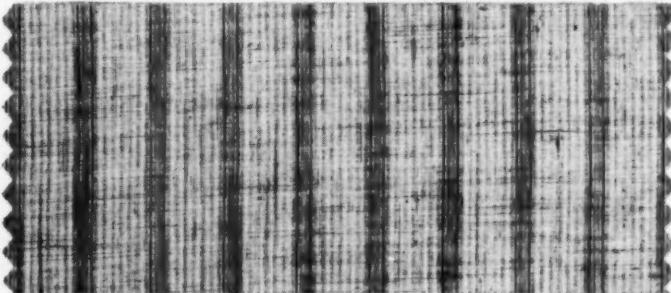
**1951 Cotton Shirtings feature
NEW FACES...**



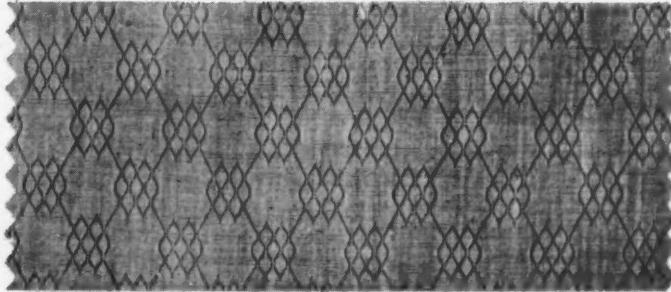
Combed triple-ply voile by Dan River, Sanforized finish



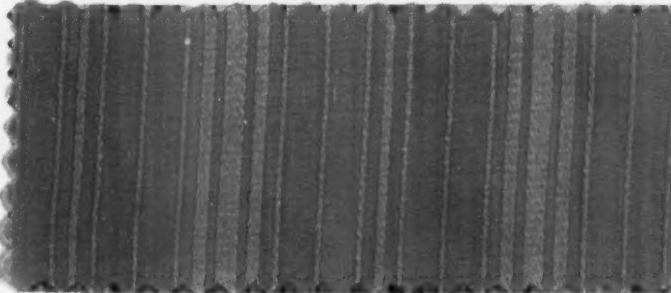
Check madras by J. P. Stevens, Bradford Sanforized finish



A new Sanforized pattern in skip dents by Dan River



Dobby by Spindale, Bancroft Moon-Beam finish

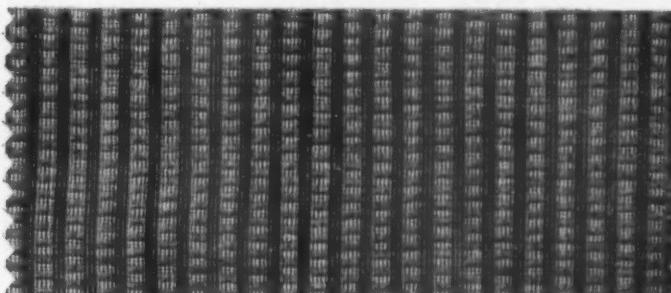


Rich cord effect by Republic, Bancroft Moon-Beam finish

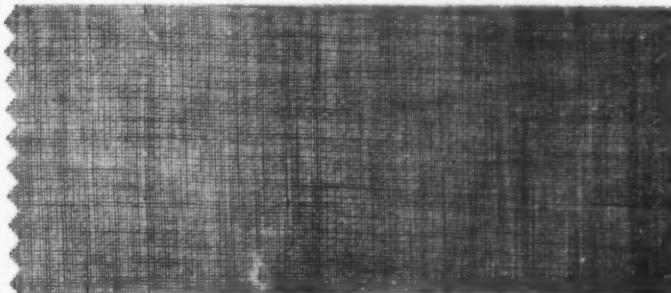
**1951 Cotton Shirtings feature
NEW FINISHES...**



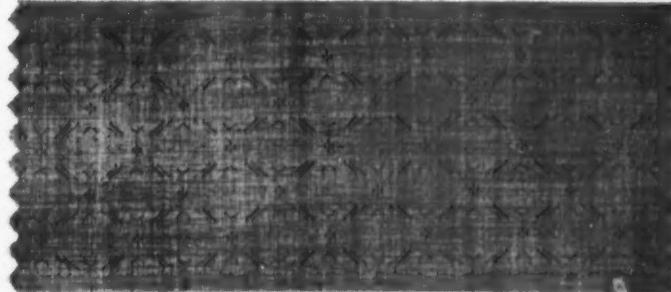
2x2 jacquard broadcloth by Hindle, Rigmel finish



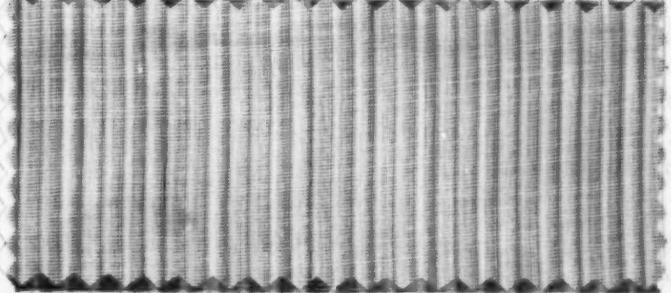
Mercerized leno by Border City, Sayles finish



Yarn-dyed chambray by Hoosac, Saylerized finish



Dobby madras by Grosvenor Dale, Rigmel finish



Mercerized skip-dent, Sayl-A-Sheen finish

letters to the editor

FABRIC ADVISORY

TO THE EDITORS:

We received a letter the other day from one of our customers in which she quoted information that she had read in AMERICAN FABRICS on how various fabrics should be taken care of. One point that was mentioned was that of sewing with nylon fabrics and the *danger and remedy* for handling.

Inasmuch as I am in the end of the business that deals with different fabrics, I am very appreciative of all available material pertaining to the various fabrics. I am in charge of the Sportswear Division and consequently am continually faced with problems of this sort.

O. A. Thorson
Montgomery Ward
Chicago, Ill.

WORKSHOP CLINIC FOR PRINTING WEEK

TO THE EDITORS:

The Task Committee of Printing Week in New York 1951 would like to devote one of its Workshop Clinics to the editorial and production story of your publication AMERICAN FABRICS. The Workshop will be held at the Hotel Biltmore on January 17th as part of a three-day series of clinics and panel discussions. The purpose of the Clinic is to tell . . . for a general graphic arts audience . . . the complete story of a publication: its editorial purpose, the preparation of material for production, and the problems of production. Yours would make a marvelous story, and we hope you will be willing to tell it. The celebration of Printing Week is the combined effort of over fifty-five graphic arts groups, as well as civic and public organizations.

William P. Gleason
Printing Week in New York

FROM A TEXTILE EXPERT

TO THE EDITORS:

When my AMERICAN FABRICS is delivered, I usually put aside what I am doing and devote time to reading and studying it. Yes, study it, as each issue is almost a liberal education in itself . . . in the arts and their appreciation, in the art of better living, each alone or as applied and influenced by textiles. And this goes beyond its editorial pages, which are well done, to the presentation of the market's offerings by actual fabric swatches tied in with some unusual advertising messages. I commend its reading to anyone interested in any way in textile products.

I have long wanted to write you about your book and I am now compelled to do so by my admiration of the job you have done in

this Fall 1950 Number. This issue seems to be the culmination of the cumulative benefits arising out of all the issues that went before. Keep up the good work despite difficulties, technical or otherwise, that may come your way.

George A. Urlaub
Textile Consultant
New York

MORE ON CLAN TARTANS

TO THE EDITORS:

. . . I have been impressed on this trip around the country by the general agreement in all sections and all levels of retailing on the promotion of Tartan Plaids and District Checks. You see them in the top stores in Beverly Hills as well as the volume operators in downtown Los Angeles, and that is true right across the country. The fact that they are available in different price ranges does not seem to disturb the picture. Obviously, the better plaids and checks are on finer fabrics with better tailoring. This is probably the closest approach to an industry-wide effort that we have ever had. It seems to be working, and we can use more of it.

Harry K. Lowe
Botany Mills

USE OF A PRIMITIVE DESIGN

TO THE EDITORS:

I was most interested in your *Fabric Facts* in the current issue of AMERICAN FABRICS and particularly in the picture on page 131. Have you by any chance seen the current issue of Interior Design and Decoration? It is not often, I feel, that by pure coincidence a reasonable facsimile of an ancient design makes its appearance at the same time that its original is being discussed.

We added this number to our line about three months ago together with one or two others of similar nature. They are all printed on a very heavy linen which has been made to our specifications. It is actually a linen we have reproduced from the Peruvian-type linen which we introduced to this country about four years ago.

J. Morley-Fletcher
New York City

HAND-WOVEN VERSUS FLY-SHUTTLE

TO THE EDITORS:

Both for myself and for the Portland Hand-weavers of which I am the president, I would like to say that of all the magazines and books to which we subscribe, AMERICAN FABRICS stands first on the list and is the most eagerly awaited.

May I ask a question: What if anything can be done by or for the

hand-weaver to protect himself from the weaver who uses a fly-shuttle and labels and sells his work as *hand-woven*? Mary Meigs Atwater, in her book *The Shuttle-Craft Book of American Hand-Weaving*, states the problem quite succinctly as follows:

A fabric woven on an automatic fly-shuttle loom may be an excellent fabric, if made of good materials and well-chosen colors, and should have its own place in industry. However, it should not pretend to be hand-weaving, which it is not. There are differences in texture between a fly-shuttle and a hand-woven fabric . . . differences that may or may not be of value to the purchaser. The difference in cost of production is great, and anyone satisfied to purchase *fly-shuttle* products should not pay *hand-woven* prices. A weaver can weave by hand from one to eight yards of fabric in a day's work. A fly-shuttle loom will produce thirty and more yards in the same period.

The problem is a very real one to those who look upon hand-weaving as a handicraft and wish so to maintain it, and yet who wish to do it commercially. The competition with weavers whose work is done by fly-shuttle is very great, since their work is purchased by shops at prices a true hand-weaver cannot meet and re-sold under *hand-woven* labels at prices only true hand-weaving should command.

Mrs. Raymond M. Kell
Portland Hand-Weavers
Oregon

TRUTH

TO THE EDITORS:

That your superb article "Man's Proclamation of Truth" accepts the literal interpretation of the "field of battle" in the Bhagavad-Gita seems inconsistent with the rest of these ideas.

Another school of thought interprets this as a battle in man's inner world with all the characters representing a symbolism of something deeper and more subtle. *While taking part in worldly affairs* (in this case, war) *he still has the possibility of reaching greatest spiritual heights*, seems to belie what little is known of the actual lives and teachings of most of these men. To participate in mass murder, even without passion and attachment, seems inconsistent with the possibility of reaching spiritual heights.

As a result of your extraordinarily fine articles in past issues, perhaps G. I. Gurdjieff and P. D. Ouspensky might have been included as contemporary minds equal to those ancient teachers . . . two men who also seemed adept in keeping out of the way of such *worldly affairs*.

To quote P. D. Ouspensky, "I understood the uselessness of violent means to attain no matter what." If this is true, might not man start going in this direction, as this article so aptly states that man has the possibility of choosing the direction in which he aims to go.

That these men were *in the world* there seems little doubt; that they were *not of it* . . . that is, not with the same interests as the majority of mankind . . . is also quite clear.

Harry H. Denhard
Greenville, N. Y.

DEPARTMENT STORE SERVICE

TO THE EDITORS:

We were recently reviewing some of our past copies of AMERICAN FABRICS and rediscovered an article in the No. 9 edition of 1949 which would be very useful in one of our current activities.

Material from the article *It's All Done with Color* would be most helpful for reference material in our Charm Clinics. These talks are requested by women's clubs and church groups in this area, and a speaker is supplied by our department as a public relations service. Good Grooming, Selecting a Wardrobe, and other subjects relative to personality and charm development are part of the discussions.

I would like to use material from *It's All Done with Color* in discussions on the importance of color in the wardrobe. If you grant us permission to do this we would give full credit for our source.

June Murphy
Crowley, Milner & Co.,
Detroit

PARTICIPATION IN CONVENTION

TO THE EDITORS:

. . . Would it be possible for a member of your staff to participate in a program the National Institute of Cleaning and Dyeing is planning for our National Convention that is to be held at Atlantic City, February 4 to 7, 1951.

Your part of the presentation would be a discussion with the selected Woman's Program Director about the wonderful publication, AMERICAN FABRICS. We believe that every dry-cleaner who is a member of the National Institute of Cleaning and Dyeing could use AMERICAN FABRICS effectively in his business.

Dorothy Siegert Lyle
Nat'l. Institute of Cleaning
and Dyeing
Silver Spring, Maryland

This invitation is extended to recent subscribers who have had difficulty finding past issues they need to complete their sets

**A FEW COPIES of the FOLLOWING BACK ISSUES
of AMERICAN FABRICS are AVAILABLE**

(We regret that Volumes 1 through 8 are entirely out of circulation)

SOME OF THE FEATURES IN VOLUME 9:

Effect of Color on Man's Emotions, by Howard Ketcham
History of the Marriage Ceremony and bridal fabrics
The Story of Camel's Hair, with actual fabric swatches
History of the American Textile Industry, profusely swatched
The Symbol of the Rose in Textile Design over the centuries
Arms and Armour: prime examples of skillful design
Contemporary Artists contribute to fabric designing
Hand-loom Weaving in America: second installment
First Principles: Text from Zen Buddhist writings
At What Level Shall the Industry seek new talent?
The Element of Creative Merchandising under competition

SOME OF THE FEATURES IN VOLUME 10:

Authentic District Checks: rare collection in color
The Proper method of Shrinking Fabrics with control
The Ancient Sari transformed into modern dress
Some of the Pitfalls the Silk Industry must beware
Velvet, Royalty's Fabric, enjoys a fashion rebirth
Postage Stamps specially issued to honor textiledom
What Educators are Doing to develop talent for textiles
Bracque: this modernist's work suggests new colorings
Hand-loom Weaving in America: final 16-page manual
Fabric Facts everyone should know, by Dr. George Linton
Portfolio of Fabric Fashion: four pages of new swatches

SOME OF THE FEATURES IN VOLUME 11 (Van Gogh issue):

Van Gogh: reproductions of eminent works in full color
Textile Education in America: story of Lowell Institute
How an Apparel Designer's Ideas are executed in fabric
Nylon: first comprehensive exposition of this unique fiber
How Nature Inspired a complete collection of woolens
Color, the Eye in Television, analyzed by Howard Ketcham
Artist with Needle and Thread: new embroidery technique
Authentic District Checks: merchandising
Dictionary of Apparel Terms used in the trade
Lace, Ever Popular in Fashion: unusual designs
World Wool Production and the rising American need

The foregoing listings are not intended to represent all that is embodied in each issue of American Fabrics; many other interesting and helpful stories are included, with a minimum of seventy swatches and tip-ons of art and fabrics.

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SPECIAL NOTICE TO PRESENT SUBSCRIBERS: Because the accelerated war defense program requires not only more paper but the chemicals and manpower needed to produce it, we are swiftly approaching the hour when it will be impossible for us to accept any additional subscriptions to this publication beyond those now on our books.

We respectfully suggest to present subscribers that they pay

special attention to the renewal date of their subscriptions, to avoid the possibility of being dropped from the lists. Also, if you have a close friend or business associate who is within the cultural or economic compass of AMERICAN FABRICS, but has delayed entering his subscription, you will be favoring him by urging that he enter his order at once rather than risk finding a subscription unobtainable once inevitable restrictions are enacted.—THE BOARD OF EDITORS.

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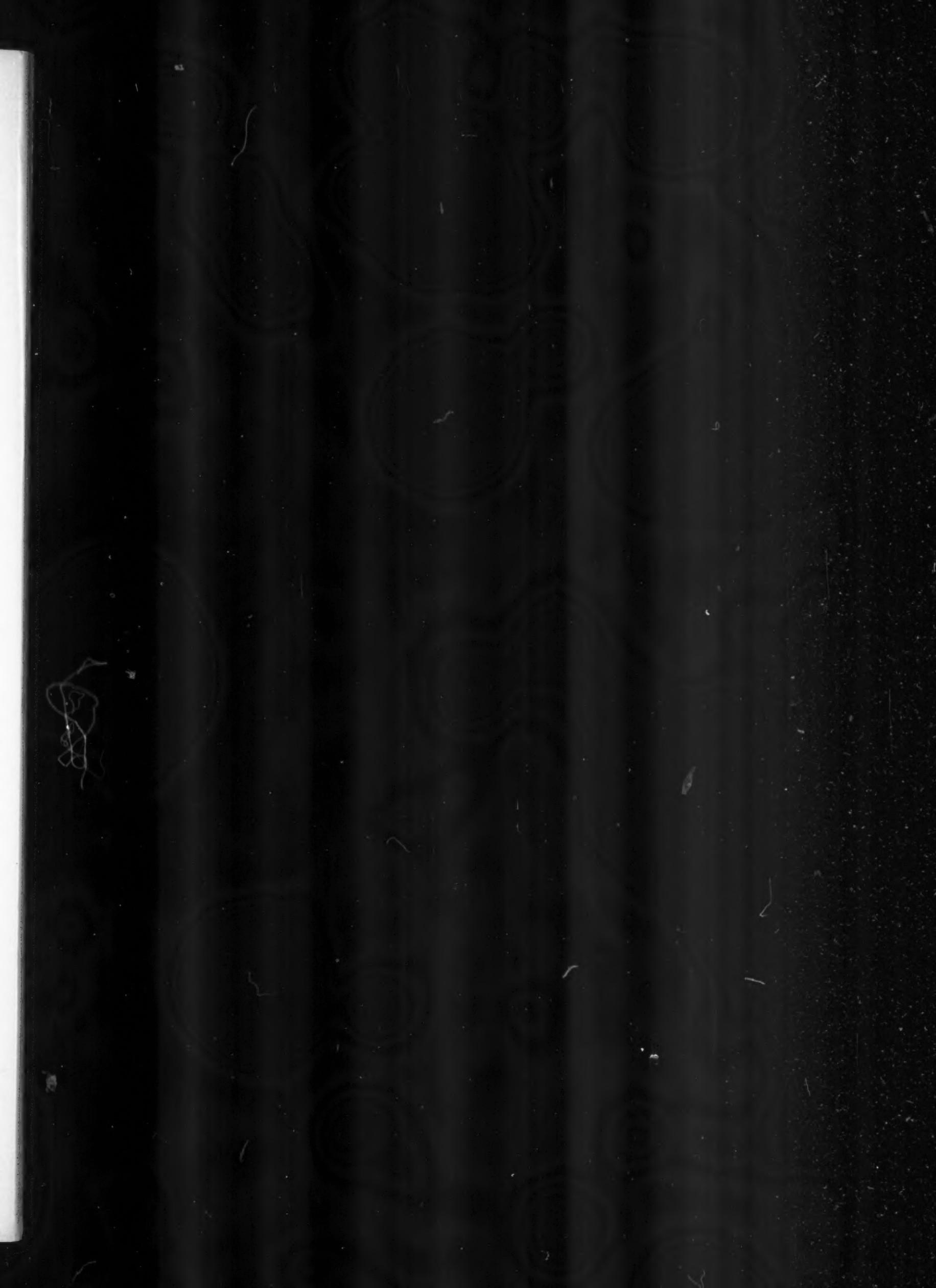
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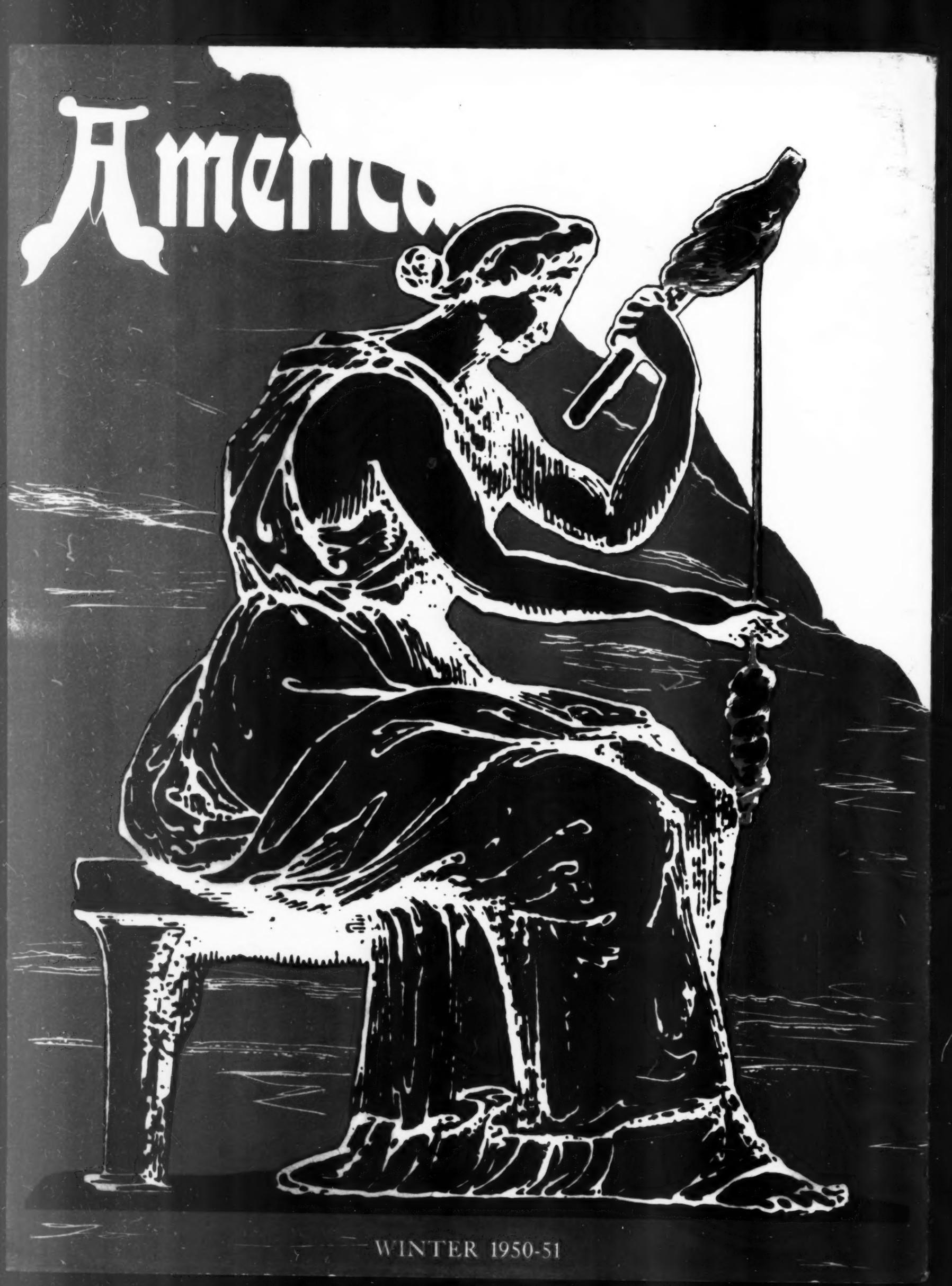




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WINTER 1950-51

